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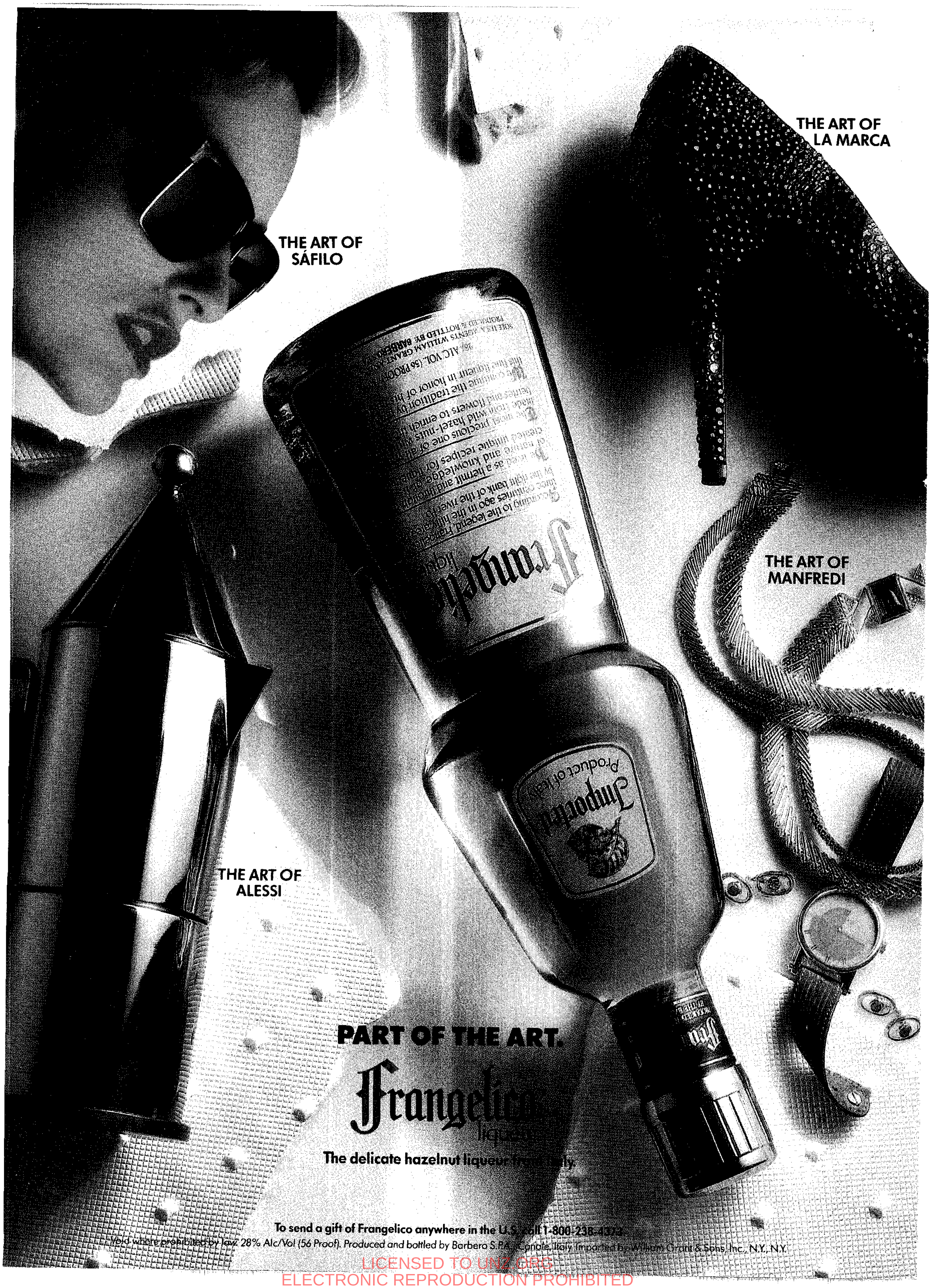
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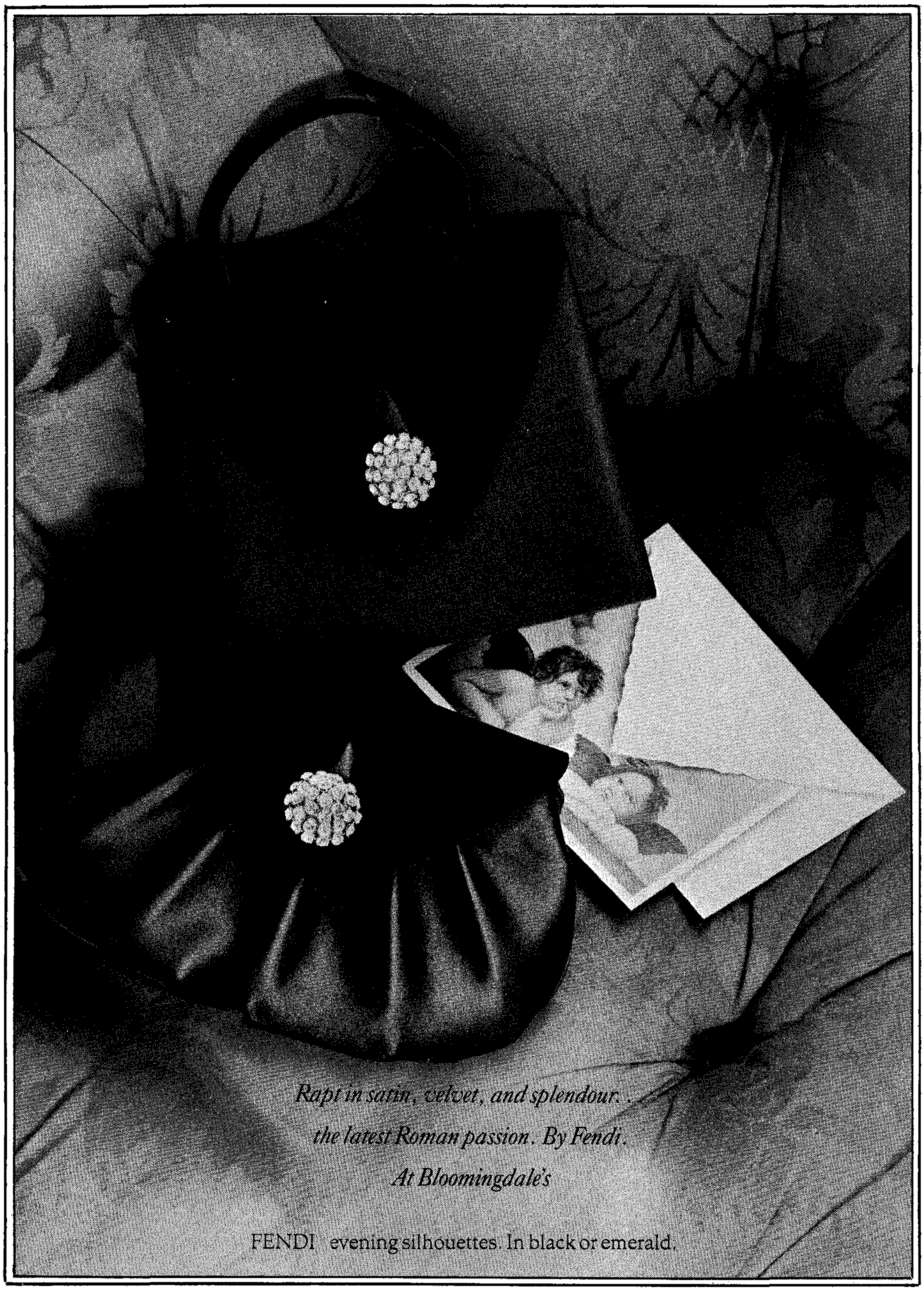
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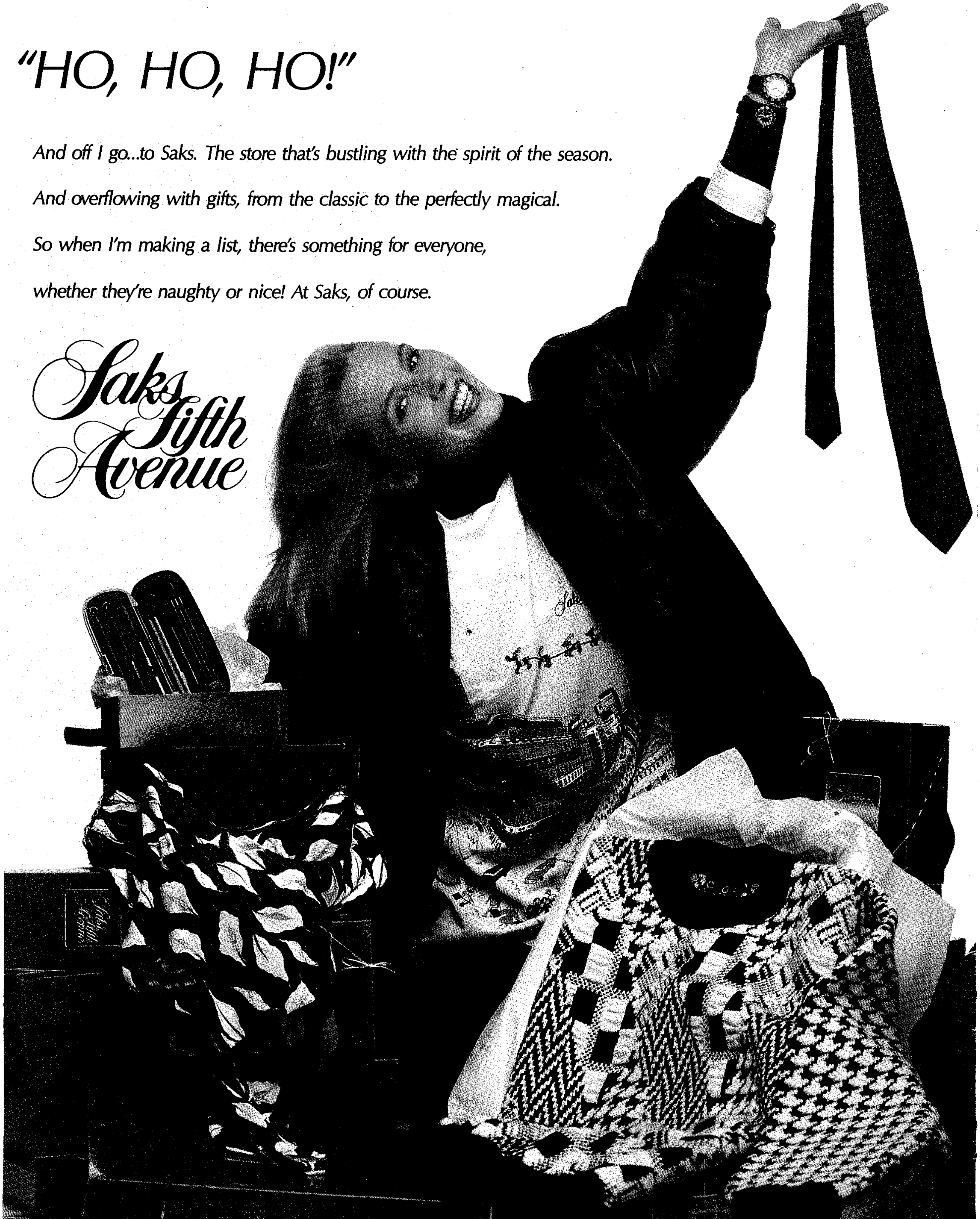

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VOL. 21, NO. 48 DECEMBER 5, 1988

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BY JOE KLEIN

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BY SUSAN SQUIRE

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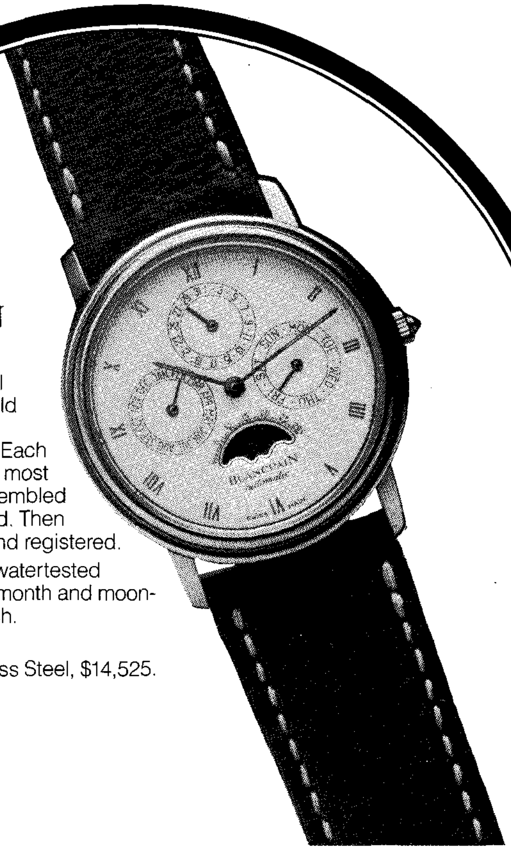

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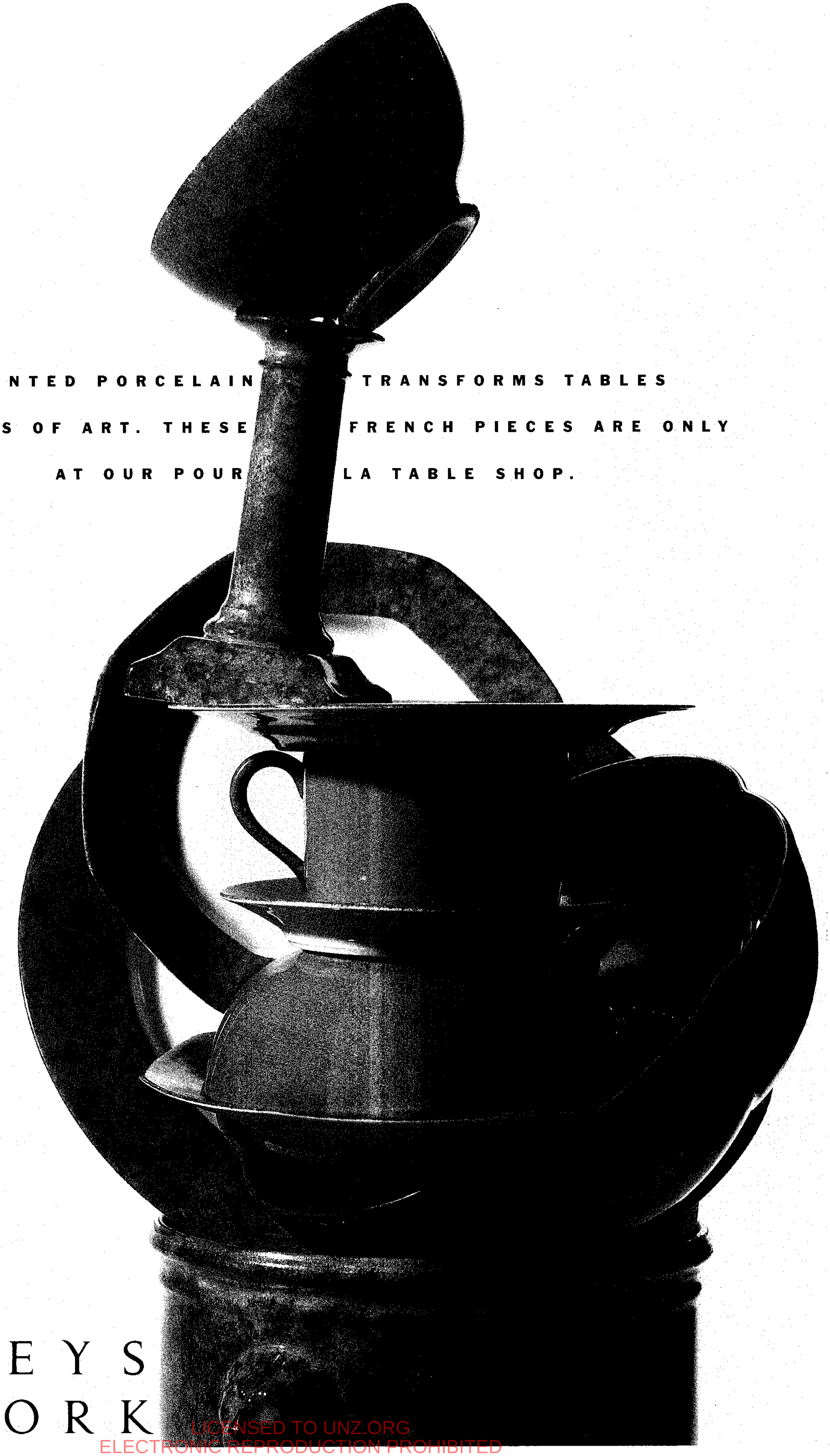

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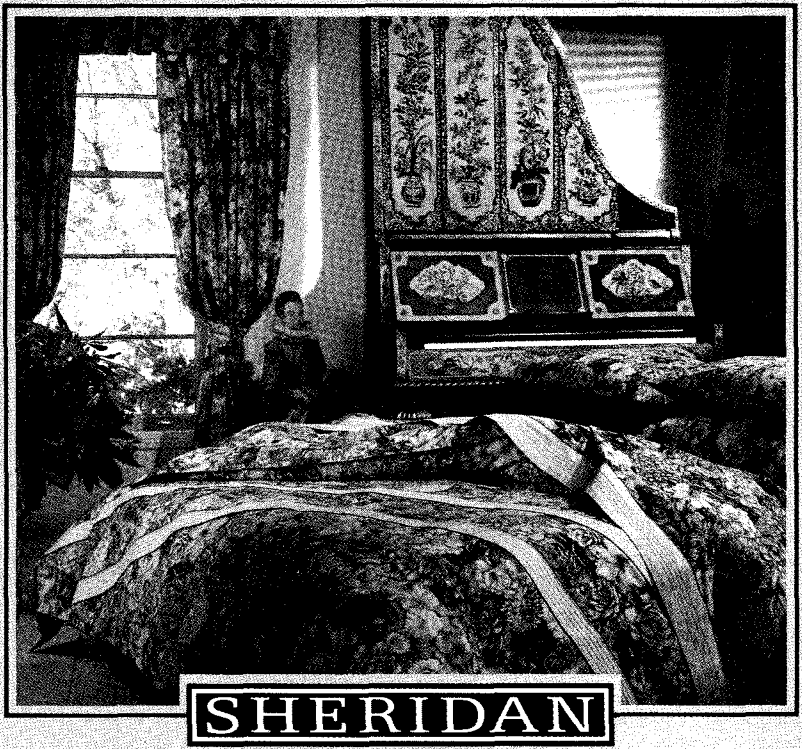

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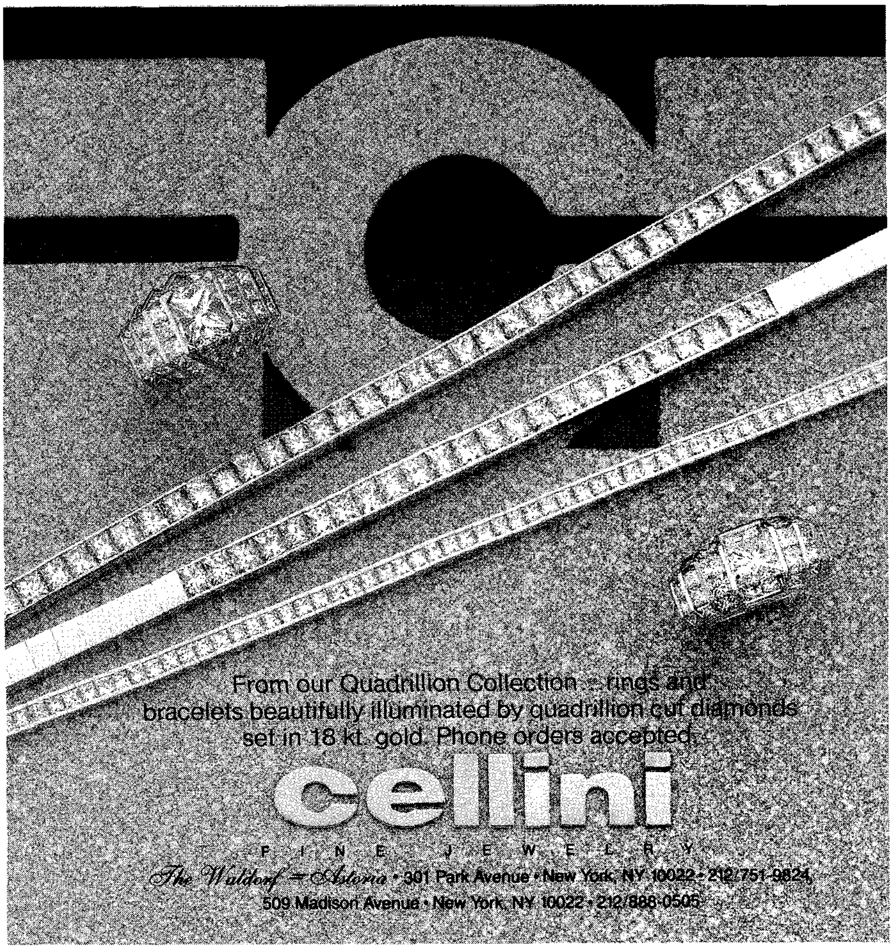

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LETTERS

Crime, No Punishment

THE 1788 MOB THAT TRIED TO RID MANhattan of its doctors—described in Patrick M. Wall's wonderful "Annals of Manhattan Crime" [November 14]—first ransacked New York Hospital and then set out to destroy doctors' homes. Among the houses that were vandalized was one belonging to Sir John Temple, a local merchant. The rioters thought the sign over the door identified it as the home of "Surgeon Temple."

As Wall pointed out, Alexander Hamilton was among the men who tried to reason with the mob. So was John Jay, the future Supreme Court justice. Baron von Steuben, a hero of the Revolutionary War, pleaded with Governor Clinton to call off the militia— until he was hit by a flying brick, at which time he shouted, "Fire, governor, fire!"

Bill Harris
Manhattan

"ANNALS OF MANHATTAN CRIME" WAS interesting, but disappointing because I had hoped to find out more about a mysterious death that occurred in the thirties. At that time, I was living on St. Luke's Place, a block-long street of attached three-story houses. It was quite an unpretentious neighborhood, and the row of dwellings faced a neglected little park.

When the city decided to pave and fence in the park for playground use, the clearing process unearthed dozens of human skulls and the scattered bones of many early New Yorkers. I don't recall how the city coped with this event. But that isn't the mystery that concerns me.

When my husband and I left St. Luke's Place, we relinquished our lease to a Mr. and Mrs. Faithfull. Their daughter, Starr, was a very beautiful girl who made front-page news some time later by jumping—or was she pushed?—from the deck of a Staten Island ferry. There were rumors and unconfirmed reports of a longtime liaison with an elderly man—a prominent figure in Boston politics. John O'Hara's *Butterfield 8* is a fictional account of the incident. Does Patrick Wall have anything more factual?

Joan B. Detweiler
Sarasota, Fla.

Patrick M. Wall replies: Joan Detweiler's memory of the crime is quite accurate. Starr Faithfull, 25, failed to re-

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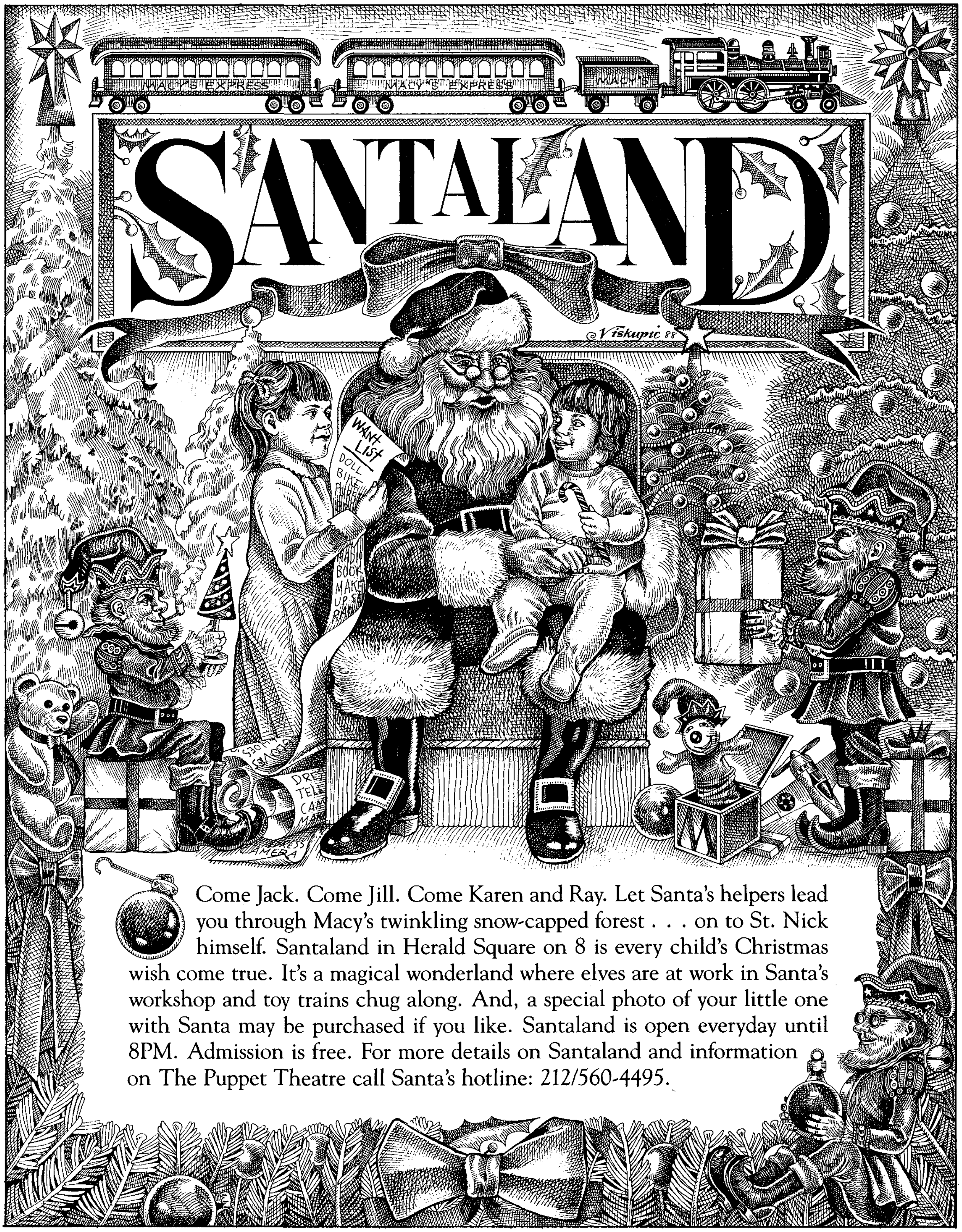
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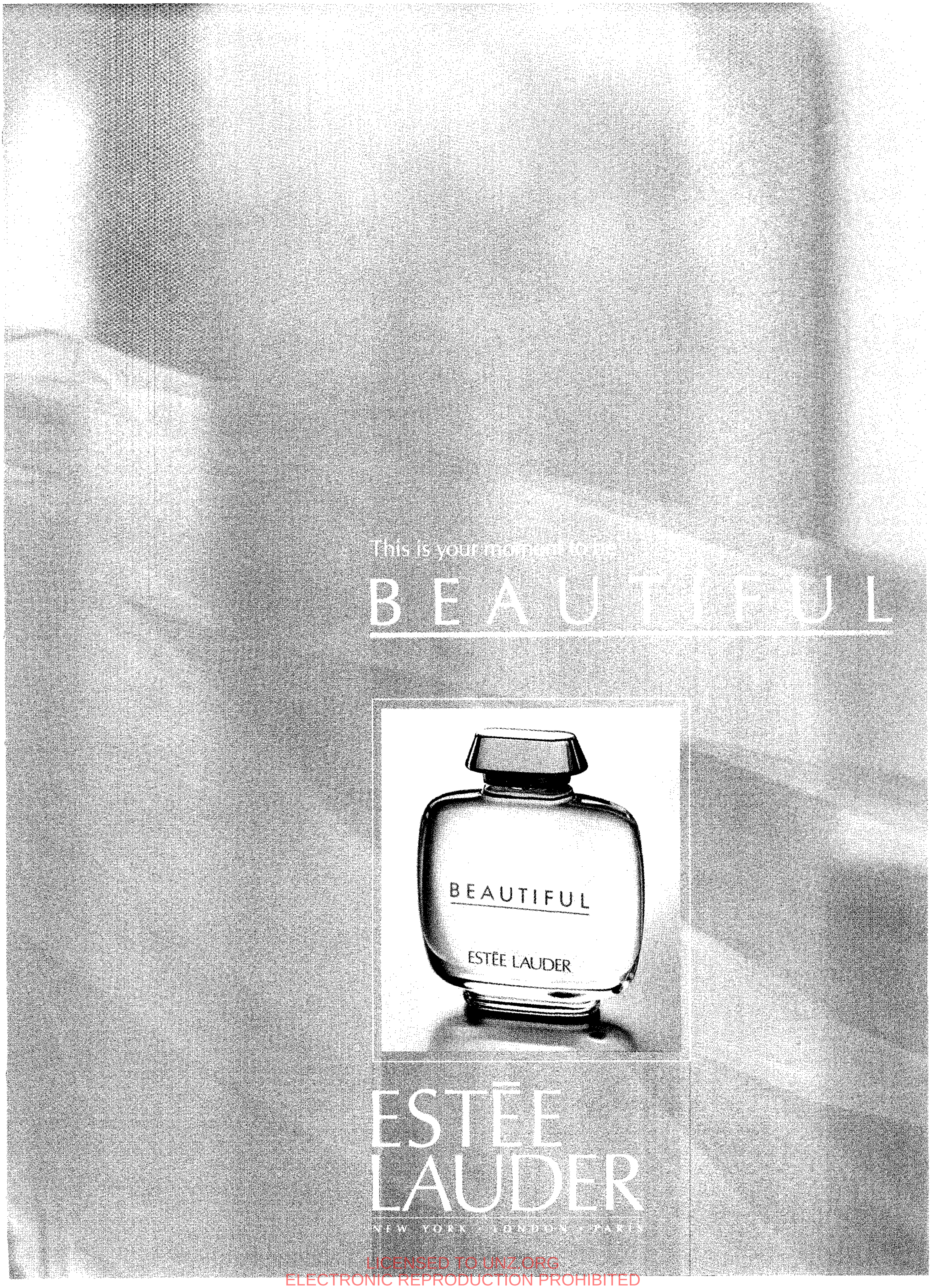
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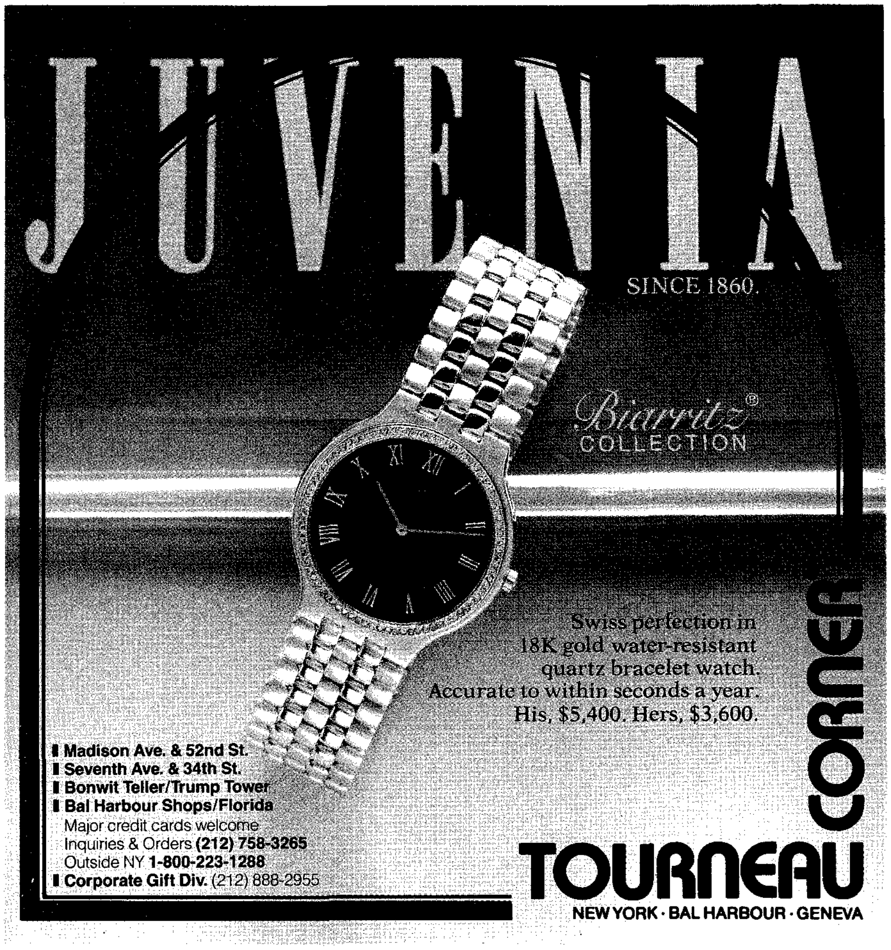

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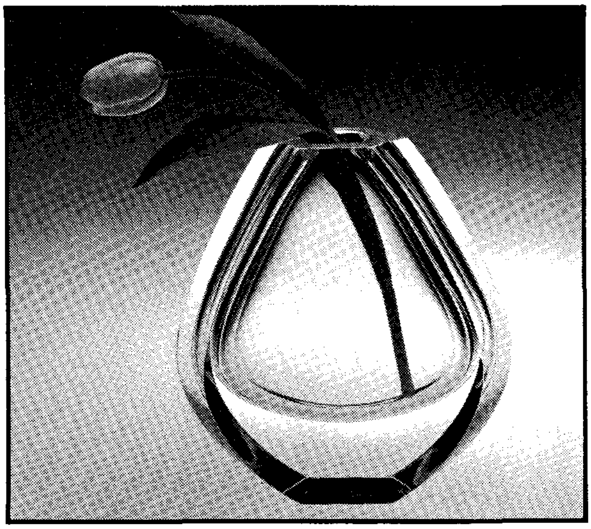

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turn to her parents' home at 12 St. Luke's Place on June 4, 1931. Her battered body, clad in an expensive silk dress, was found on the sands of Long Beach in Nassau County four days later. An investigation showed she'd been involved in many scandals; there was a dispute over whether she was murdered or had committed suicide. She was said to have last been seen on either the *Mauretania* or the *Ile de France,* which sailed for Europe on the evening of June 4. Her death, one of the nation's most famous unsolved cases, might well have been included in the article—except that it seems to belong to Nassau, not Manhattan.

I WONDER WHY PATRICK WALL OVERlooked the mysterious murder of Joseph Bowne Elwell in his Manhattan townhouse in the late spring of 1920. Elwell was a socialite (a divorcé), gambler, and bridge wizard who taught the game to society women—including nubile young girls. He owned several cars and a stable of racehorses.

Elwell was found dying by his housekeeper when she arrived for work early one morning. He had been shot with a large-caliber automatic.

Here was a mystery that would have taxed the talents of Philo Vance. Certainly it occurred in a setting in which Vance would have felt very much at home. The New York cops never came close to a solution. At least, no one was ever arrested.

H. Kimball Darby
Falls Church, Va.

Soul Sister

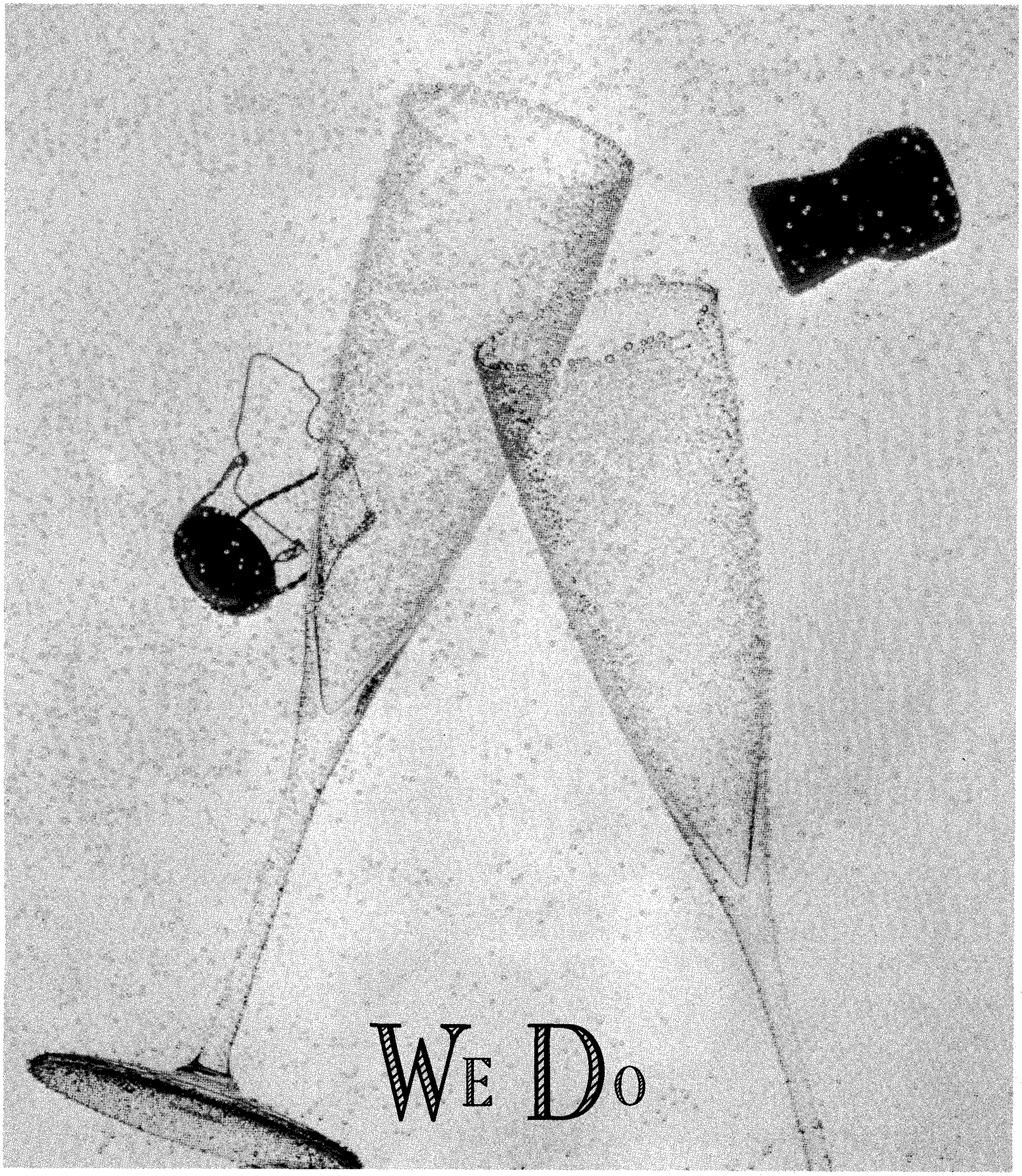
I AM SHOCKED AND DISGUSTED BY THE wanton indulgence of the wealthy socialites who are being fed to the tune of more than $80,000 in order to bring them to Jesus ["Sermons & Soda Water," by Peter Donald, November 7]. Does this coddling, which is intended to give them "inner peace," bring transformations? Are they kind to others? Do they take an interest in the community or care for those less fortunate?

How would Jesus react to the notion that these privileged souls could come to him only through this profligate, protected atmosphere? Instead of feeding the fat cats at the Waldorf, Nancy DeMoss, feed the thin cats at the welfare hotels—you'll get a real lift of soul, and you might get closer to Jesus.

By the way, are these efforts tax-deductible?

Miriam Cherin
Pittsburgh, Pa.

THAT THE GUESTS OF NANCY DEMOSS line up at the Waldorf-Astoria for a beef dinner and then sign up for a Bible class attests to more than DeMoss's panache as a hostess. Those drawn to her elegant



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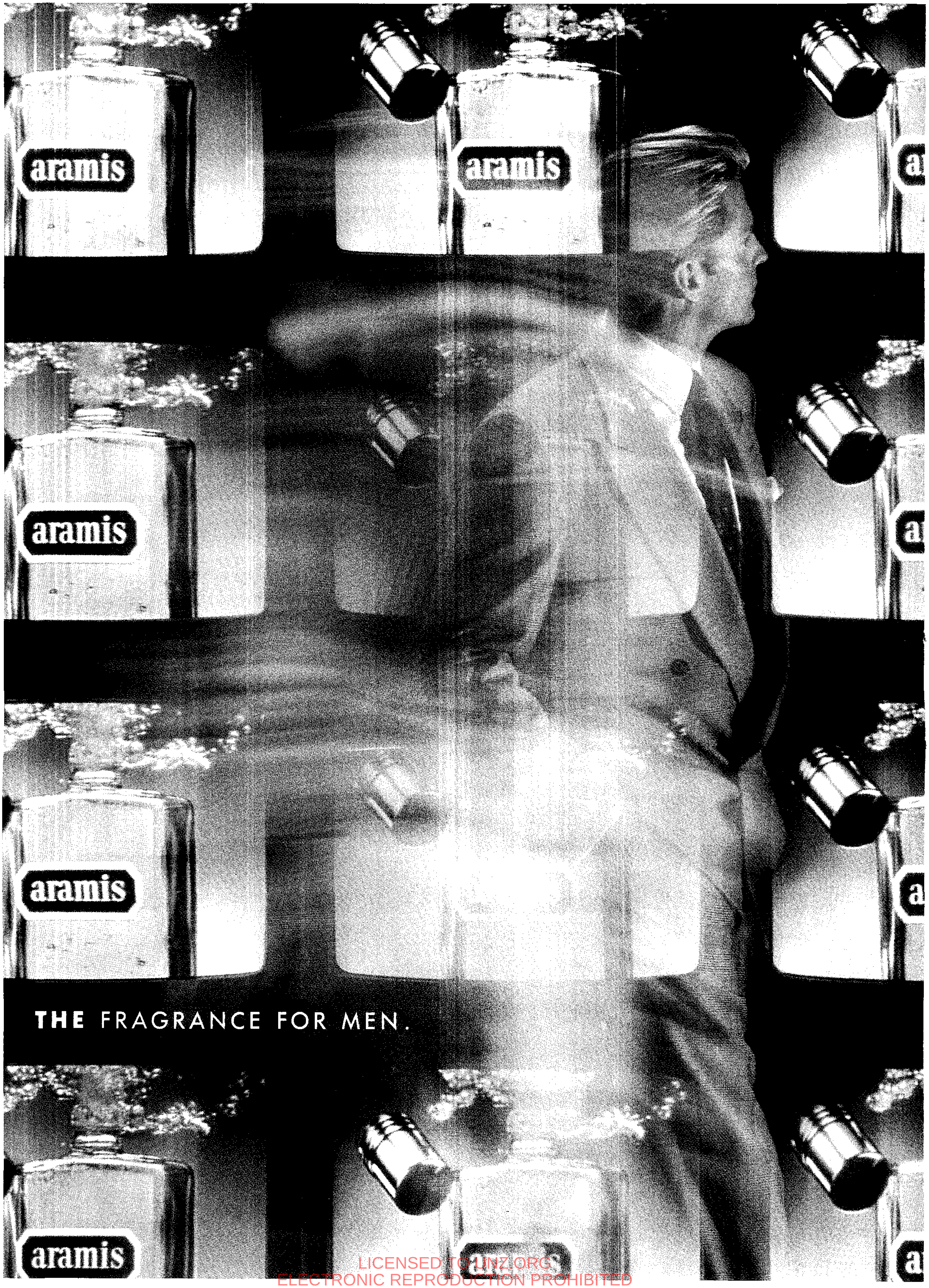
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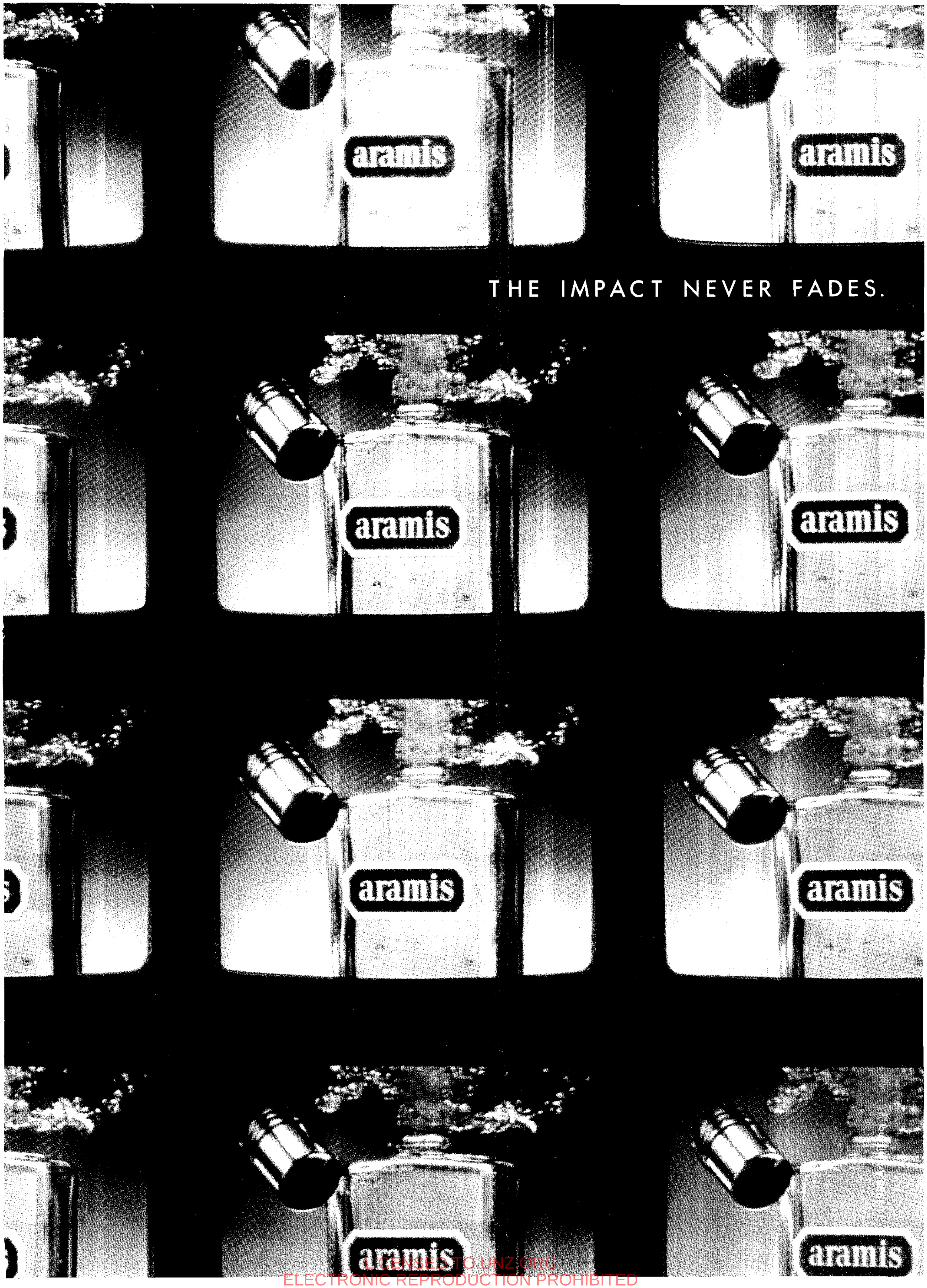
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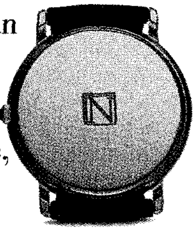

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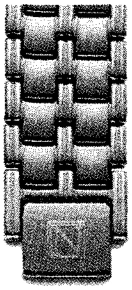

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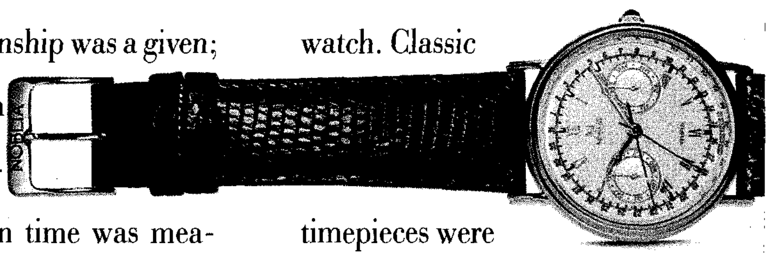

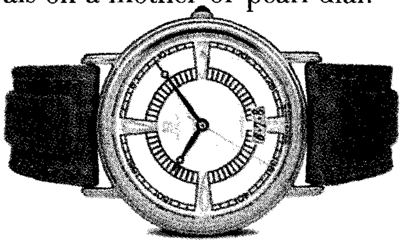

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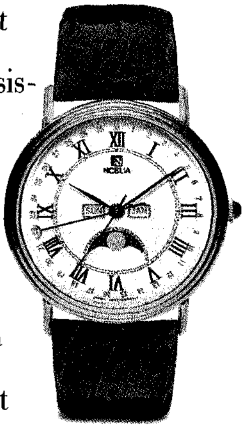

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*For details, see the Noblia five-year limited warranty.

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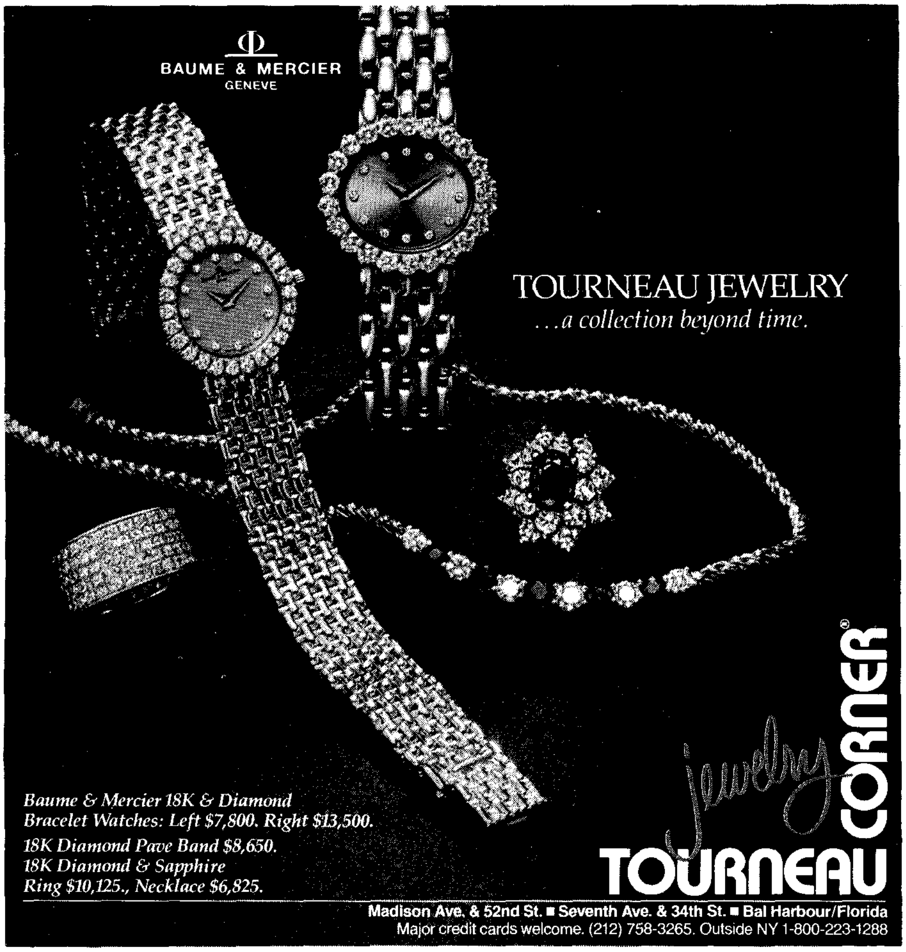

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soirées obviously find that designer jeans and Dow Jones averages don't satisfy their hunger.

At least we common folk—who wish that we could once in a while feast on such a menu in such a venue—enjoy an annual Thanksgiving glut of giblets and gravy. In the afterglow, do we also hear Christ's voice: "Man shall not live by bread alone but by every word that proceeds from the mouth of God"?

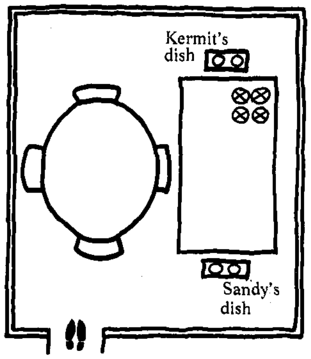
Beef and Bible—the "DeMoss Diet" is well balanced.

Mel Lorentzen
Carol Stream, Ill.

Seating Arrangement

I FEEL TRULY SORRY FOR THE PEOPLE INterviewed in "Table Envy" [by Michael Gross, November 7]. Their feelings of inadequacy must run very deep if their only reason for wanting a good table is to impress lunch partners or to keep score of how many people say hello to them. I guess they don't realize how silly they must look throwing a temper tantrum over a table assignment. Isn't it funny that people who are so rich and so powerful are also so insecure?

Regina Eisman
Queens



MILBY'S BROOKLYN

NAMES TO KNOW Charlotte, John.

WHERE TO SIT Main table.

SIBERIA At the counter.

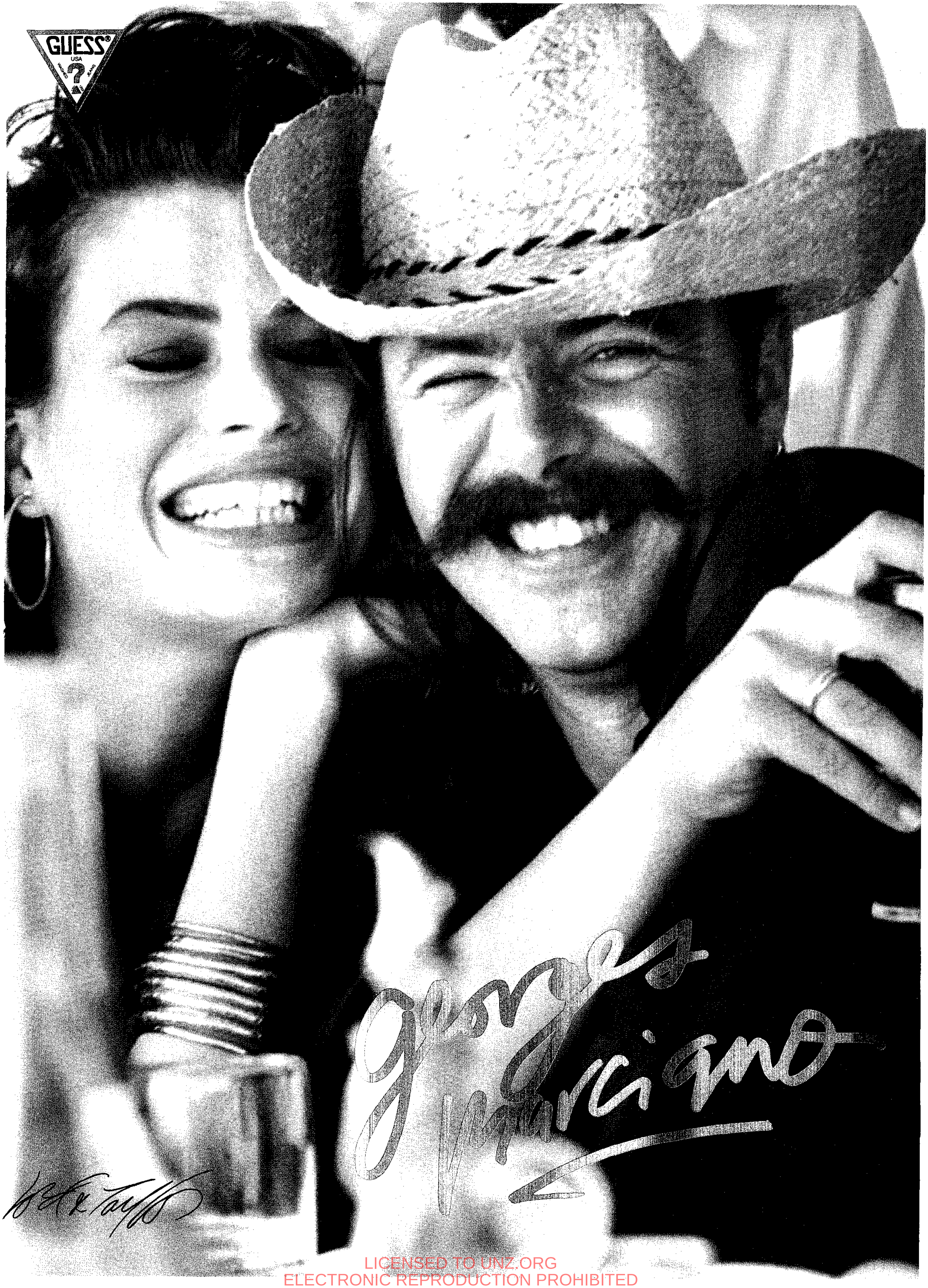
TYPICAL CLIENTELE Sandy, Kermit; adored friends and family.

A WORD TO THE WISE Bring wine—white, please.

Charlotte Milby
Brooklyn

Westward Ho

AS THE METROPOLITAN OPERA'S "HIGHLY placed emissary" at the opening of the Lyric Opera of Chicago's *Tannhäuser,* I would like to inform Peter G. Davis that he is incorrect in his assumption that the Met is an institution that "seldom acknowledges significant operatic events west of the Hudson River" ["Music: Wing and a Prayer," October 31]. In the past year alone, I have traveled to places both east and west of the Hudson to see performances by other companies: Bayreuth, Berlin, Chicago, Hamburg,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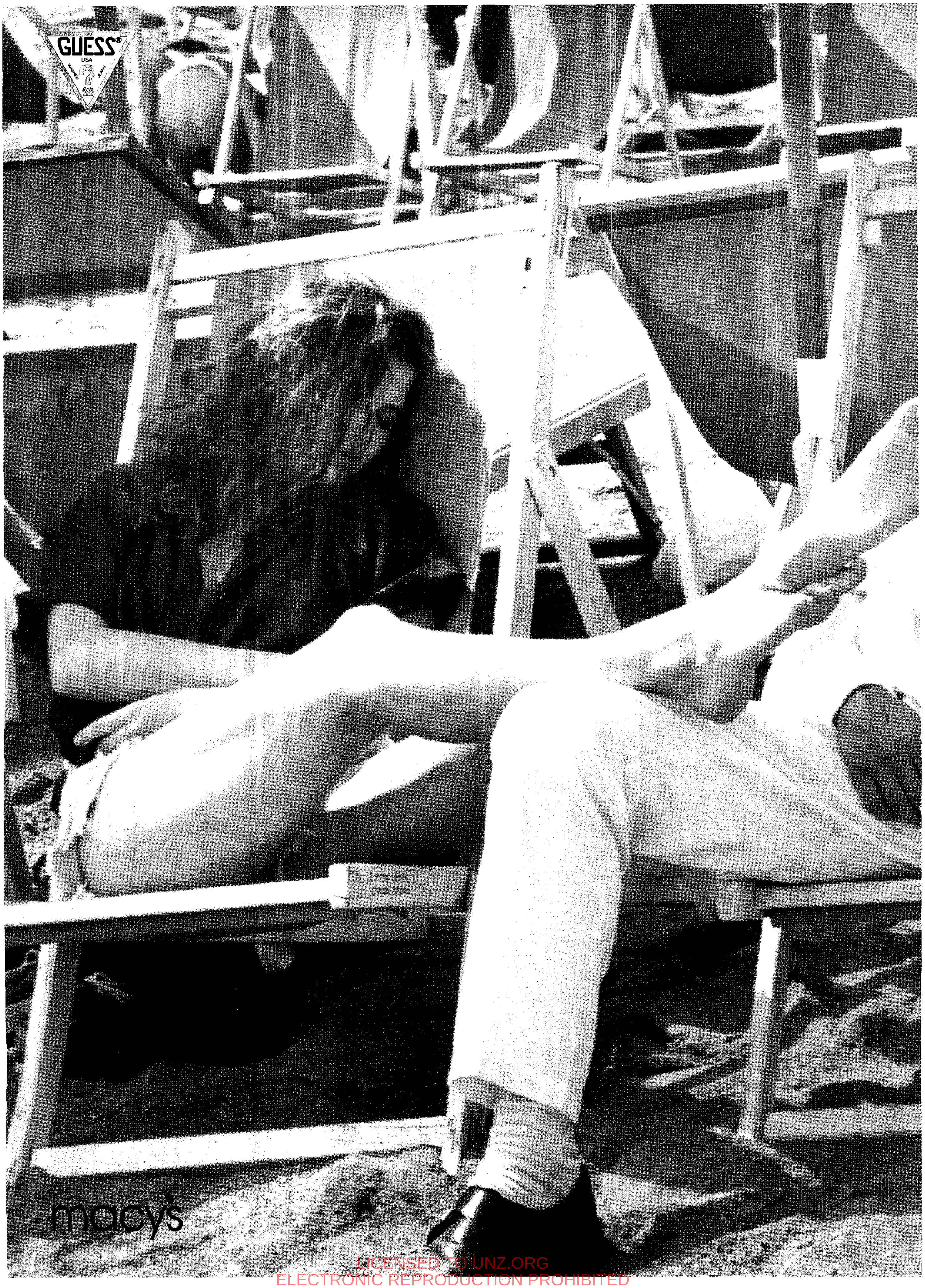
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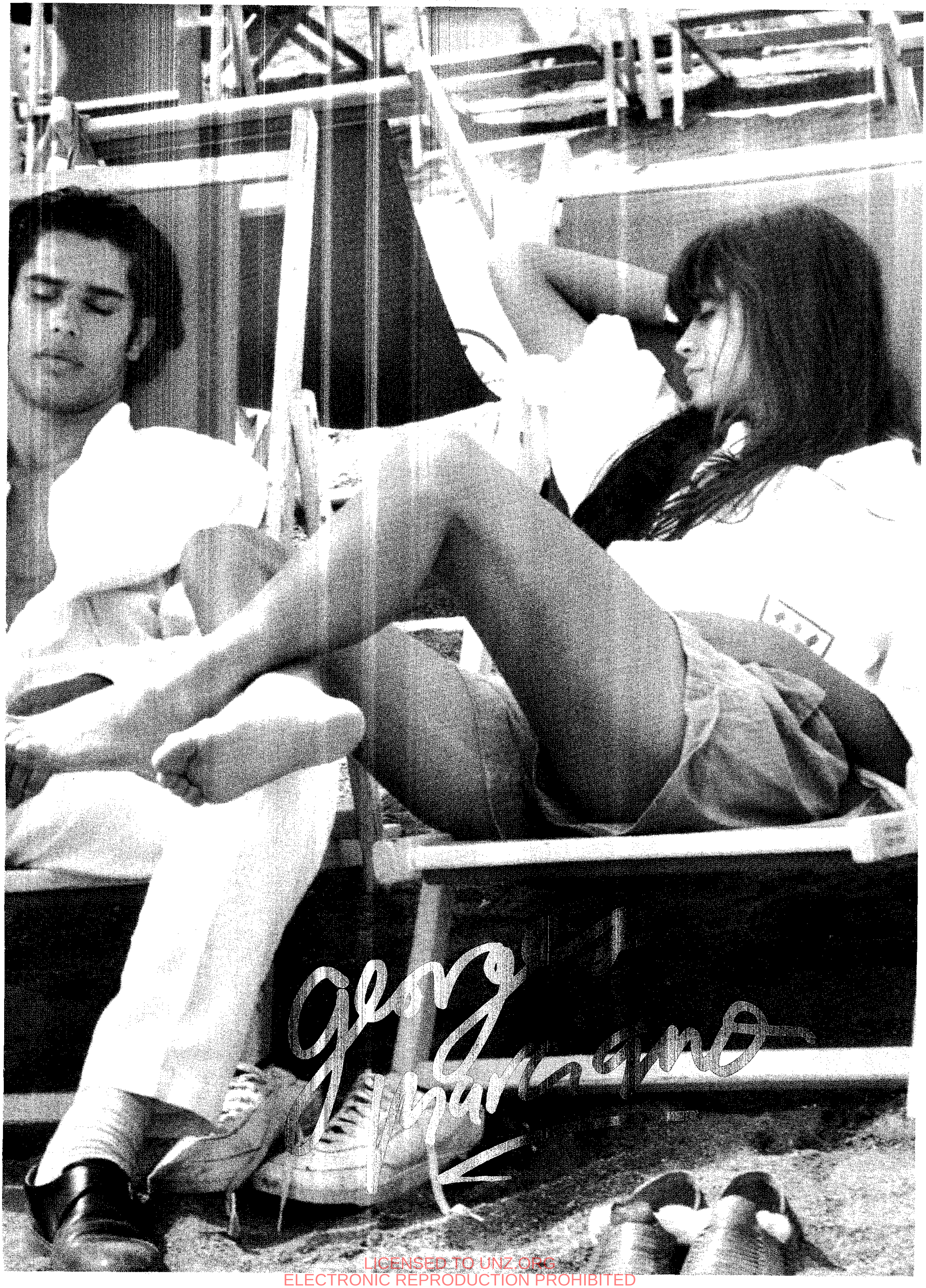
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AD. DIR: PAUL MARCIANO PHOTO: ELLEN VON UNWERTH

Los Angeles, Miami, Munich, Philadelphia, Purchase, Ravinia, Salzburg, San Francisco, Toronto, Vienna, and Zurich. Such travels have given me the opportunity to observe firsthand the levels of singing and production in other cities. Davis is, of course, entitled to his opinions about the quality of Metropolitan Opera performances and its relative standing in the world; I only hope that his knowledge of the state of other opera houses is at least as wide and up to date.

Not only was Peter Sellars not "sacked" from the Met's upcoming Bartók/Schoenberg double bill but this engagement could not have affected his availability for the Chicago project: The premiere of *Tannhäuser* was on October 10, and rehearsals for the double bill do not start until December 19. Like my colleagues at the Met, I look forward to working with Sellars on two operas at the Brooklyn Academy of Music in 1991.

Jonathan Friend
Artistic Administrator
Metropolitan Opera Association
Manhattan

Peter G. Davis replies: Since Jonathan Friend's operatic itinerary of the past year lists mostly European cities east of the Hudson River, my statement stands. The point is, there are dozens of important regional opera companies in this country, and the Met could profit from knowing more about their work. For instance: If the Met is going to staff its new *Ring* cycle with singers from Seattle's recent production, the casting director might at least have gone west to see what he was getting.

Peter Sellars had the time to stage *Tannhäuser* in Chicago partly because he no longer had to think about, plan, and prepare himself for the Met's Bartók/Schoenberg double bill. Friend seems to think that a director's work on an opera begins the day of the first rehearsal. Perhaps it does at the Met.

A Refreshing Read

IN AN AGE WHEN MANY NONFICTION best-sellers can be categorized as self-serving autobiographies, simplistic business "methodologies," or just good old-fashioned psychobabble, it is refreshing to see that a book addressing something more profound can sell ["The Tome Machine," by David Blum, October 24]. I would be the first to admit that there are books for the layman on cosmology that have been better written. However, the fact remains that Stephen Hawking is probably the greatest theoretical physicist of our age and more deserving of the title "genius" than many of the novelists, chefs, and advertising executives regularly extolled in *New York.*

Peter M. Spenser, Ph.D.
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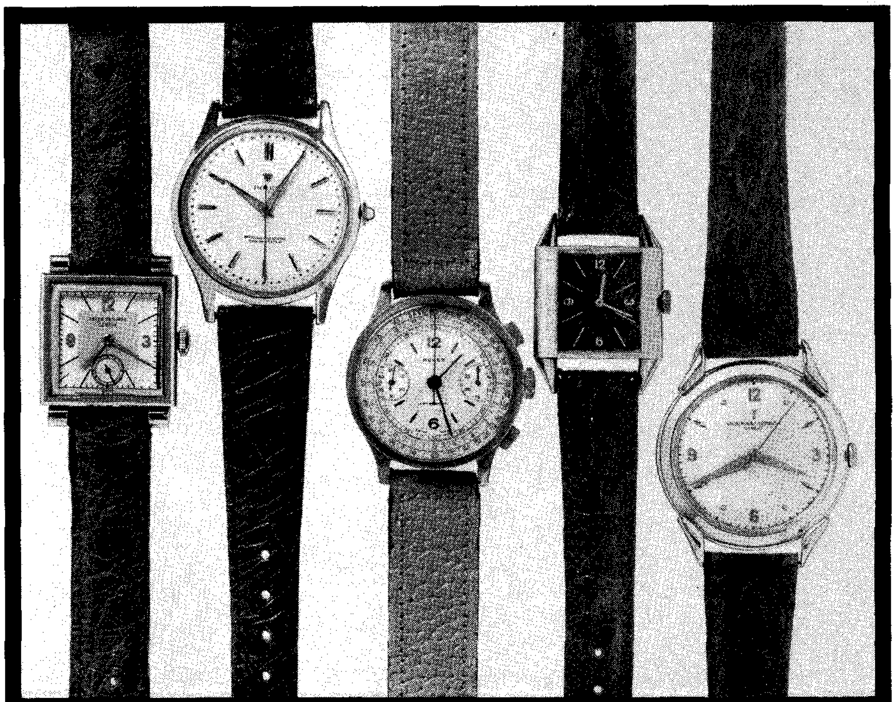

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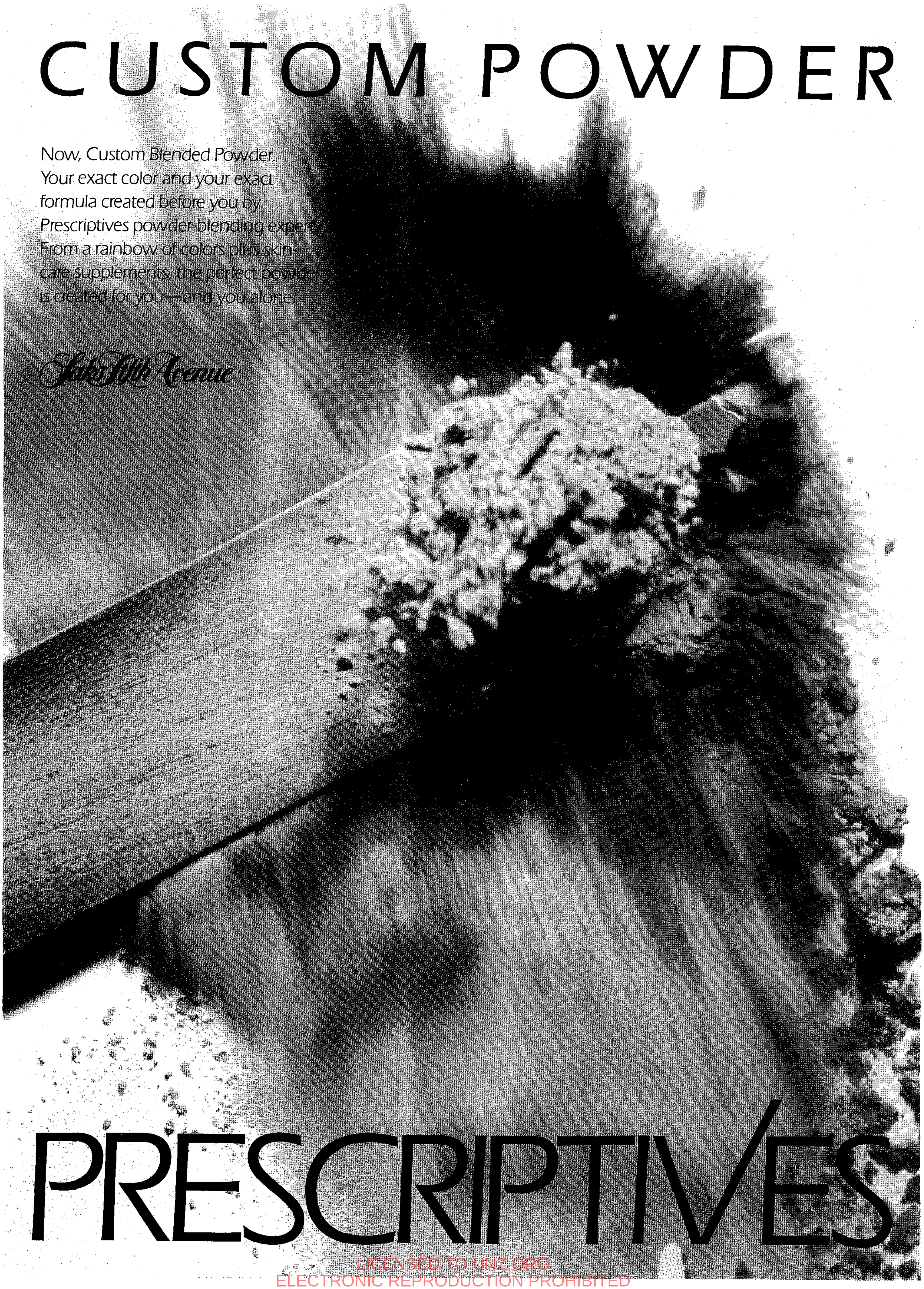

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STANDARDS AND PRACTICES...THE HOME FRONT...GABEL GALA...RANDOM HOUSE HOP

IMPROPER PRYING BY CONTRACTS CHIEF?

It looks as if the director of the mayor's Office of Contracts got a little nervous when the Commission on Government Integrity began looking into how city agencies dole out business. A City Hall source says that last month, the commission sent a survey to 26 mayoral agencies to find out if they were following proper steps to prevent ethics violations and inefficiency in awarding city contracts. Five days later, the director of the Office of Contracts, Joel Copperman, who is supposed to be developing contracting guidelines, sent a letter to agency heads asking them to give him a draft of their answers before responding to the commission.

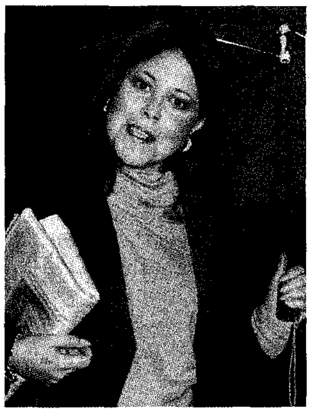
"I wanted to make sure that the information in the answers was complete," says Copperman. "There was no attempt to screen the information. We have no secrets. Later, the commission asked me to give them my copy of the drafts, and I did."

A spokesman for the ethics commission says, "We don't comment on whether we're investigating something or not. But procurement and contracting is an area of interest to the commission and one we are mandated to investigate."

SUKHREET SUBPOENAS PARTY PEOPLE

Sukhreet Gabel, the prosecution's star witness in the bribery trial of Bess Myerson, may have found a new calling. The 39-year-old Gabel, who hasn't had a full-time job in four years, is helping to throw a birthday party for *Village Voice* nightlife columnist Michael Musto, on December 7 at El Morocco. The invitation—which reads, in part, SUKHREET GABEL SUBPOENAS YOU . . . TO JOIN IN CELEBRATING MICHAEL MUSTO'S BIRTHDAY—has a picture of Gabel hugging the writer.

"Sukhreet might even sing at the party," says Musto. "She wants to do a Gilbert and Sullivan number, 'Let the Punishment Fit the Crime.' She's fascinating and kooky. She's the 'It' girl."



SUKHREET GABEL

TIMES MAY FARM OUT NEW SUPPLEMENTS

The New York *Times* is close to signing a deal to have Prestige Publications—which put out the Olympics insert that appeared in the Sunday *Times* last summer—publish at least three more freestanding Sunday inserts.

If the deal goes through, Prestige president Dominick Porco says, his company will produce supplements on affordable women's and men's fashion and dining out—for the *Times* as well as for the Sunday editions of the Los Angeles *Times*, the Chicago *Tribune*, the Boston *Globe*, the Washington *Post*, and the San Francisco *Chronicle-Examiner*.

"We are hoping to introduce more, but right now we have three on the drawing board," says Porco. "We can sell national, four-color advertising that reaches about 5 million readers. We will act as the network, and the newspapers will be our local affiliates."

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NEW YORK *TIMES* SUPPLEMENTS

RASKIN RETURNS TO JONI'S FOLD

Random House editor Joni Evans has paid what a source says is $2 million for a new novel by Barbara Raskin, the author of the best-selling *Hot Flashes*. Raskin, whose 1979 novel, *Out of Order*, was edited by Evans when she was at Simon & Schuster, signed with St. Martin's Press after Evans rejected *Hot Flashes*.

Raskin says her new novel is a political thriller about two sisters—"one of substance and one of style."

"Once Joni read *Hot Flashes*, she told me she couldn't imagine why she had passed it up," says Raskin's agent, Charlotte Sheedy. "This time, St. Martin's submitted an offer, but we wanted more money, so we called Joni, and the next day she said she was interested in buying it."

BARBARA RASKIN

FELKER AIMS AT NESTING YUPPIES

Manhattan inc. editor Clay Felker and editorial director Peter Kaplan are working on a new upscale monthly aimed at "the house-conscious, thirtysomething crowd." The magazine, which may get its start as an insert in *Manhattan inc.*, is being described as a cross between *HG* and a general-interest publication. *New York Times Magazine* articles editor Ken Emerson has been hired to replace Kaplan while he works on the prototype. Kaplan wasn't talking, and Felker didn't return calls. "They're targeting the nesting crowd," a source says, "women and men who ordinarily wouldn't read a house magazine."

Jeannette Walls is on vacation.

Photograph: top, Mary Allen.

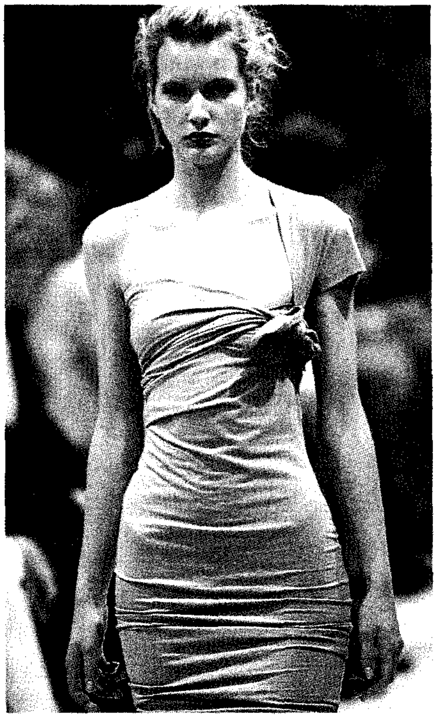
The Cutting Edge/Michael Gross

ROMEO, ROMEO

THE MONK OF MILAN

WHEN ROMEO GIGLI OPENED A BOUTIQUE in Milan this fall, he did it not on the city's glitzy shopping strip, via della Spiga, but down an alley on the decidedly dowdy Corso Como, where he has long designed and given fashion shows in a loft above an auto-body shop. That unglamorous garage is now Gigli's boutique. Its location isn't the only thing that makes it unique.

The designer leads a visitor through the airy, whitewashed space, pointing out bars of clothes suspended from industrial pulleys over Oriental rugs. Then he flicks on a bank of video monitors set against one wall. A display of designer ego? Not quite. The screens show not only the demure fauns—pale hands crossed over their breasts—who populate Gigli's fashion shows but also presentations by Jean-Paul Gaultier, John Galliano, and Sybilla, all competitors whose clothes are sold in Gigli's shop. Somehow, it's hard to imagine Gianfranco Ferré doing the same for Gianni Versace.


A dress from Romeo Gigli's spring line.

Yet it wouldn't be the first time that designers have followed Gigli's lead. He was an early proponent of the return of innocent romance to fashion. This season's vogue for pyramid shapes and softened shoulders traces back to the pad-free, slim-sleeved jackets and tunics Gigli has long paired with soft, tight pants. The current enthusiasm for jackets and tops with shawl lapels or tulip or wrapped collars also evolved from Gigli designs. And the recent resurgence of neo-hippie styles—piled-on ethnic jewelry, paisleys, brocades, and encrusted lace—comes from his travel-inspired free-lance designs for another label, Callaghan. (Spring 1989 is Gigli's last season with Callaghan; in the future, he will include its ethnic themes in his signature line. Gigli also designs Su Misura, a small couture line, as well as a men's collection.)

A design for Callaghan.

Since he launched his label, in the early eighties, Gigli's designs have been characterized by an easy caress of the body's natural lines. Though they are anchored in the past, the fluidity and lightness of his clothes are thoroughly modern. But despite the fact that his sales have constantly increased (to a current 40,000 garments a season), Gigli is often underestimated and his influence belittled. A critic once described him as a hero of "the little brown wren school of fashion."

But if Gigli has an image problem, it is because he disdains designer grandeur. He is an outsider, a near-monastic presence in otherwise overtly aggressive Milan. Gianfranco Ferré, for example, professes to admire his compatriot's style but nonetheless dismisses it as "an artisan look." But what some condemn, the critic Holly Brubach has praised: She admires Gigli's "righteousness and purity . . . discipline and restraint in the face of appalling excess" and his "modesty in the face of self-promotion."

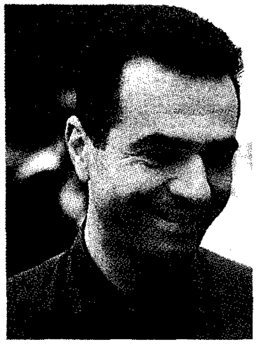
Indeed, self-effacement is key to Gigli's style. He has consistently refused to pose for photographs (most that exist were taken surreptitiously), and he has also, until now, declined to discuss most details of his early life. But slowly, as Gigli's contribution has been recognized, he's loosened up. He is now seen as the leader of a new school of Italian fashion that includes such labels as Pour Toi, J. L. Fory, Costume National, Ernestini Cerini, and, most notably, the Sicilian-influenced line Dolce & Gabbana. All entered through the door opened by Gigli.

"It's a new way of seeing a woman and how she dresses," says designer Stefano Gabbana. "She doesn't want fiction anymore. She wants reality. For her, a dress is not fashion, it's feeling, an expression of her interior world. But she is not withdrawn. She is strong. We are selling dresses, but also an ideal of life."

Though "shunned for a long time," according to Pour Toi's co-designer Sam Rey, this new woman and the designers who serve her are now coming to prominence all over the world. "Gigli is *the* designer of the future," says Connie Darrow, a vice-president of the women's store at Barneys New York. "There is no limit to his originality. He's always new, going on, changing. Unfortunately, few people in fashion today fit that description."

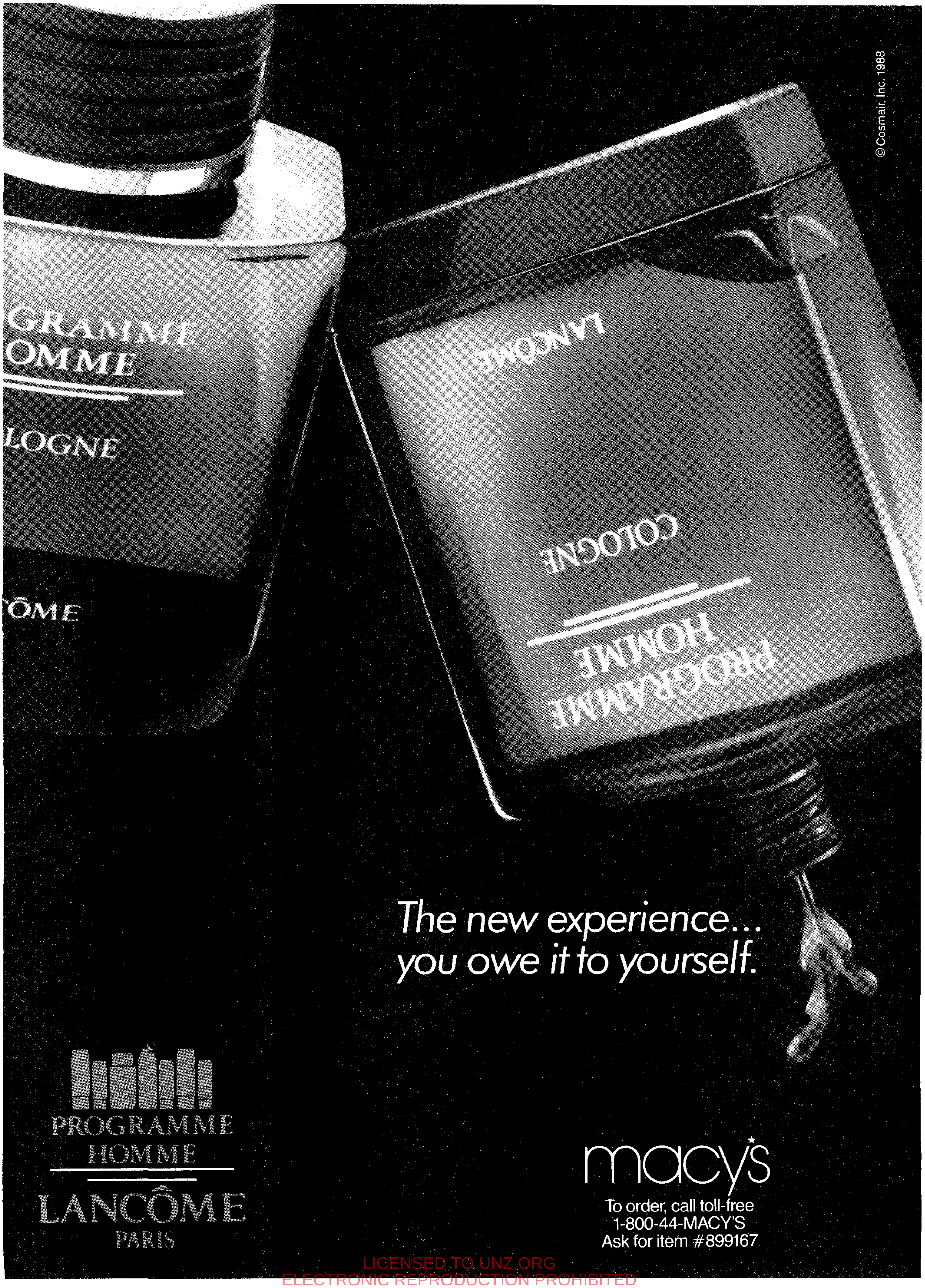
Much about Gigli is singular. He was raised in near-solitude in a country house in Faenza, Italy, the child of an antiquarian and a countess. When his family wasn't traveling among their "many old houses," he recalls, he spent much of his time in a library his father and grandfather had filled with thousands of incunabula, fifteenth- and sixteenth-century books on architecture, medicine, and travel.

His parents both died when he was young, and to escape the pain, he abandoned their plan for him to enter the family's old-book trade—as well as his own fleeting desire for a career in architecture—and began traveling, particularly through the Orient, pausing only at a house he had bought on Ibiza, the Spanish resort island. A latter-day Marco Polo, Gigli financed his journeys by selling the remains of his family's collection of rare books. "I lived like a prince for at least ten years," he says. "I don't mean with luxury, but without problems."


Romeo Gigli.

On his trips, Gigli "bought everything," he says. "Art,

Photographs by Graziano Ferrari.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fabrics, jewelry, clothes for my girlfriends. I had good taste for clothes and colors." He reproduced some of his finds for a friend's shop in Milan, "suggesting changes to make things more modern," he says. "Step by step, it became work." At 28, Gigli continues, "I decided to change. I sold my house. No holidays. No travel. Nothing." He adopted the low-key style of the Buddhist cultures he admired, combined it with the traditions of Western fashion that had surrounded him since childhood, and created his signature style.

Gigli's mother had worn *haute couture* from Balenciaga and Dior, and he, too, had always had custom-made clothes. He was fascinated with their architecture. As a precocious teenager, he began making suggestions to the tailors who "were constantly around me." His first job was in New York, where he spent a few months in the late seventies designing for, and learning from, the custom tailor Piero Dimitri. "I paid attention to how things were made," he says. "Whatever I do, I must know how it works."

Gigli learned well—his tailoring is the foundation of a body of work of astounding breadth. This season, for instance, the Gigli line—in shades ranging from putty to pistachio and banana to bordeaux—includes short, pleated sarongs and long, petallike chiffon skirts, jeweled sarilike wraps, stretch-crêpe and -cotton pieces (bandeaux, pants, and dresses with knotted bodices), pullovers, cashmere kimonos, graded-color chiffon pants paired with softly tailored jackets in fabrics like iridescent cotton or washed silk, and pleated-organza evening coats that swirl and shimmer like big bubbles.

And at Callaghan for spring, Gigli offers Balinese- and Indian-inspired styles like jacquard satin jackets; wrapped-waist pants and swing jackets in lace; swallowtail or gold-embroidered, hand-knotted macramé jackets; fringed gauze cardigans and pareulike skirts; Chinese brocade evening separates; and tiny lace boleros over tented cotton shirts, all in quiet spice colors and accessorized with beaded Ali Baba slippers and chunky jewelry.

These are all the thoughtful products of a thoughtful man. "My collection is inspired by the library of my father," Gigli says, "never one trend but a big mélange—a miscellany of my knowledge."

Gigli's intelligence and understatement are qualities he shares with those he designs for. "I don't like to be on show," he says. "This you can see in the clothes. I like subtleties, things that can be discovered a bit at a time, and I like people who are like that. The women who fascinate me are not the ones with a strong first impression and nothing beneath, but the ones you discover bit by

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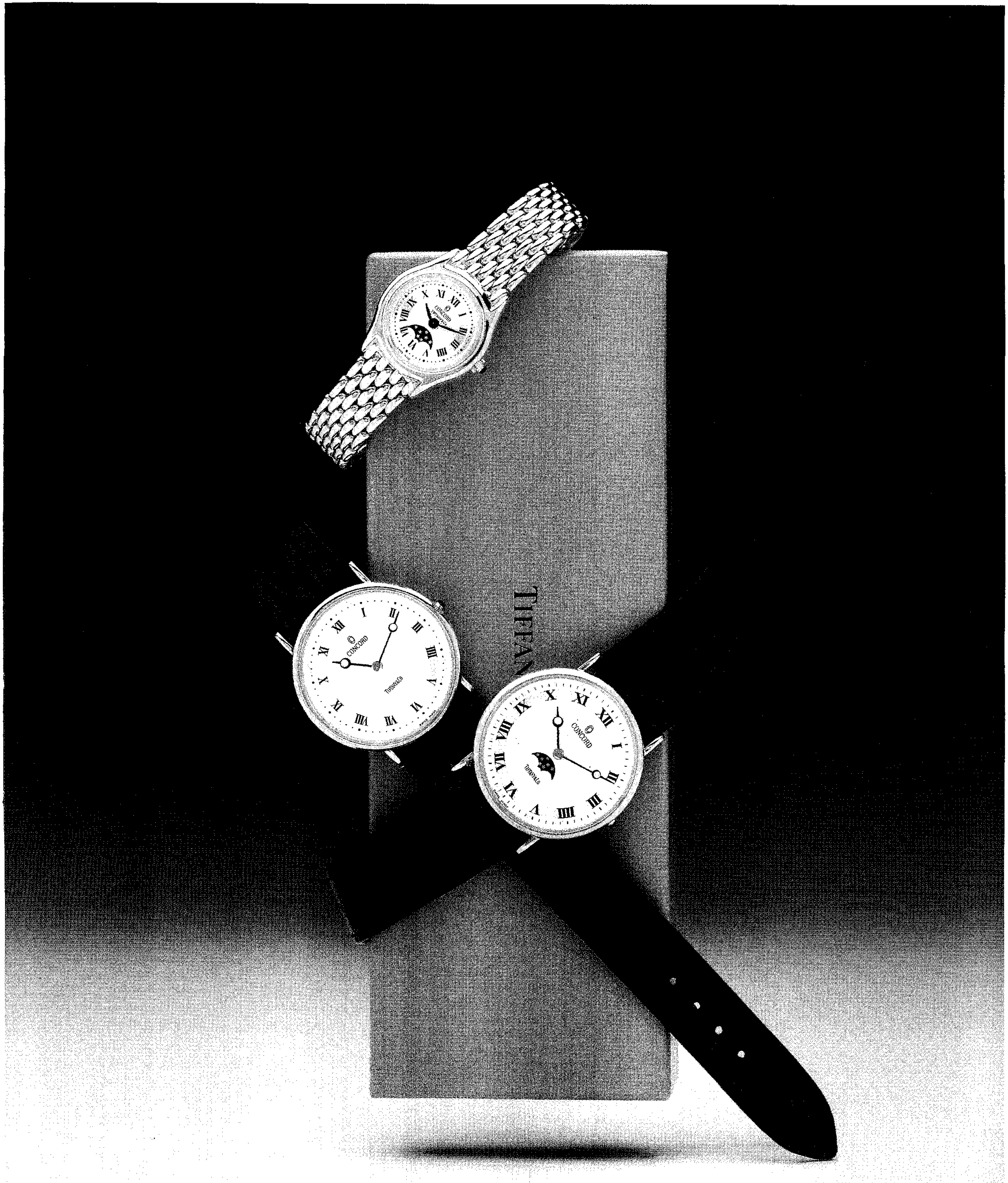

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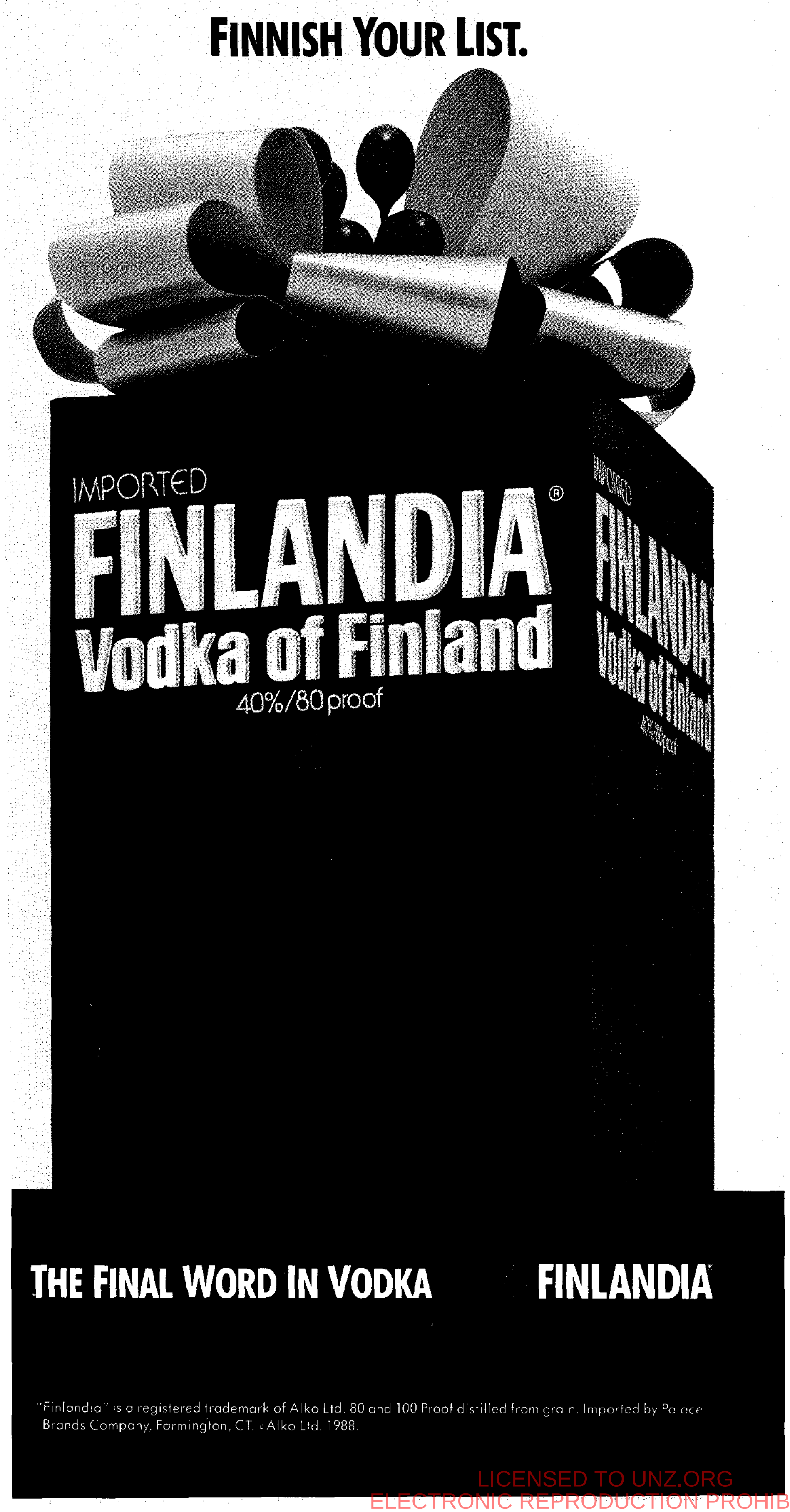

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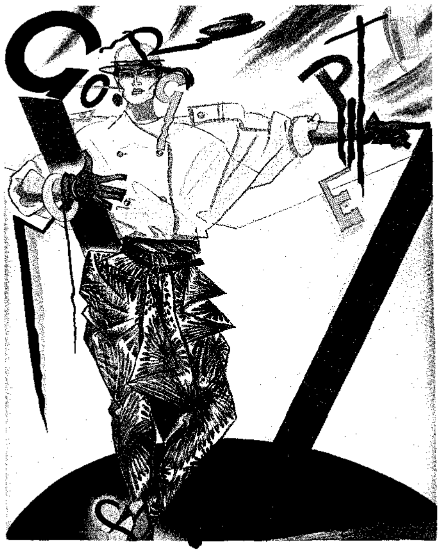
bit." Which is rather like the way the fashion world has finally come to recognize Romeo Gigli.

LOOSE THREADS

A RETROSPECTIVE EXHIBIT OF FASHION illustrations by the late Antonio Lopez opens this week and runs through January 28 in the Galleries at the Fashion Institute of Technology. Organized by his collaborator, Juan Ramos, this must-see show includes nearly 150 works by a fashion artist of towering importance. More than a year after the artist's death from AIDS, Richard Martin, dean of graduate studies at the school, still refers to him as "the best fashion illustrator working today." . . . Following on the heels of its defense of Nancy Reagan's habit of "borrowing" its members' dresses, the Council of Fashion Designers of America will honor the First Lady's "lifetime achievement" in style at its annual awards dinner on January 9—eleven days before she leaves the White House. This year, as last, Mrs. Reagan is the honorary chairman of the evening. But one hopes she'll have more to say than she did when she was asked by a reporter before last year's awards about the vitality and creativity of American fashion. Through her press secretary, the First Lady replied, "No comment." . . . Carolyne Roehm also had no comment when she showed up at a recent cocktail party at Mortimer's. That day, *Women's Wear Daily* had revealed that her husband, takeover king Henry Kravis, had publicly said that someone ought to break gossip columnist William Norwich's kneecaps. When a guest at the party suggested that Roehm should put embroidered knee pads in her new accessories line, she threw back her head and howled with laughter. ■



A Versace design illustrated by Antonio.

Drawing by Antonio.

CHRISTMAS 1988

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TOY SOLDIERS: *McKee (left) and Kanner prowl the aisles of the Yonkers store.*

TAGGING ALONG AT TOYS "R" US

IF TEMPING AT TIFFANY'S MEANS HOBnobbing with the *haute*, then managing a Toys "R" Us means mingling with the masses. So, in the egalitarian spirit of Christmas, I headed off to 1000 Central Avenue in Yonkers, one of the discount chain's busiest stores.

By 8:50 A.M., bargain hunters have already lined up outside the cavernous 32,000-square-foot store crammed with some 18,000 different items. The holiday season at Toys "R" Us begins October 1, and when it ends—at 8 P.M. on Christmas Eve—the store will have raked in more than half of its revenues for the year.

By nine, when the doors open, assistant store director Valerie McKee has already surveyed the scene, opened two cash registers, examined two truckloads of merchandise that the 60-member night crew didn't have time to unpack, and found employees to cover for no-shows (a common problem with temporary help). Ordinarily, this Toys "R" Us employs 85 workers; in the holiday season, the work force swells to 220. Cashiers start at $4 an hour, and many spend the money where they earn it, although the store gives them no special discount.

All 338 Toys "R" Us branches have virtually the same layout, signs, merchandise, prices, and advertised specials—all arranged by the company's headquarters. Customers are lured by what they take to be special discounts. In fact, the goods are offered at the store's "everyday low prices," says Fred Vogel, the director of the Yonkers store. Nationwide, Toys "R" Us sells about $330 of goods per square foot per year, or around $9.5 million per store. The gold mine in Yonkers, a mecca for the hordes from Manhattan, the Bronx, and much of Westchester, raises the national average considerably.

By ten, the early birds are pushing shopping carts of loot out of the store. McKee has already helped several befuddled shoppers find the rest room or locate items on their list. Mr. Potato Head is perched along the back wall in the preschool section. Roller Racer Sit Skate, propelled by turning the handlebars from side to side, hangs among the bikes, rocking horses, and scooters. Parker Brothers' 53-year-old Monopoly is in its alphabetical place along the game wall. The hot new Etch A Sketch Animator 2000 is stacked with the arts-and-crafts supplies, and Barbie nestles with other doll stars like Lil Miss Makeup, Dolly Surprise, and the new Cabbage Patch Kids creation. "We've got dolls in both races, though not necessarily at the same time," says McKee. None, however, are Asian.

Although its clientele includes the well off as well as those just scraping by, Toys "R" Us does not carry "heirloom" items like china dolls. But it does stock "virtually every basic toy a kid wants," says McKee. It also carries infant formula, wipes, and bottles; children's clothing and furniture; school supplies; and diapers (not especially cheap here, but they fly off the shelves nonetheless). "Just about anything we put out sells," McKee admits.

It's not even lunchtime yet and already McKee has dashed up the staircase to her narrow cubicle five times. She has struck a compromise with a vendor complaining about the space he was allotted and put misplaced bears and errant balls in a special basket so they can be reshelved. "It's a little like working in a nursery school and picking up after toddlers," says McKee. She has explained to disappointed shoppers that *E.T.* videocassettes and Kenner's Easy Bake Oven have sold out, and that there's no telling when the popular new Nintendo videocassette cartridges will arrive. (Other big sellers this year include the *Ghostbusters* and Peewee Herman dolls and accessories.) "You look like a person of authority," says one approaching customer. "Tell me, why are there 600 G.I. Joes and not one with a price on it?" We head to the mound and find one with a sticker.

McKee and I function as roving goodwill ambassadors and interpreters. When a mother asks her for a "real walking doll" called Pre Pee, McKee strides to an aisle and hands her Sweet Teen. Later, she matches up a family looking for something advertised on TV that's "green and purple and turns inside out" with Popples, a stuffed animal. "Most people have some idea of what they want—often what they've seen on TV or what a child describes. Very few go out empty-handed," she says. Indeed, some look like they need a moving van. Al and Diane Poswinski from the Bronx fork over $326.75 for one load. "We'll be back out five or six more times," says Diane. "But Child World is now just as cheap on a lot of items. And as you can tell, we're experienced toy shoppers."

"Make sure you get a variety of Christmas coloring books in the seasonals section," McKee tells one employee as she hurtles by to open another cash register. (Whenever more than three people are waiting, a new one opens. There are 25 in the store.) Later, McKee summons a maintenance man to fix the lights on Aisle 5C and reunites a toddler with his mother. "Every week, two or three mommies get lost here," says McKee. "I don't have kids, but I know what to get them."

A couple asks about Raleigh's ten-speed Ranger bike. The salesman has told them it isn't in yet, but after punching up some information in the computer, McKee announces, "We're supposed

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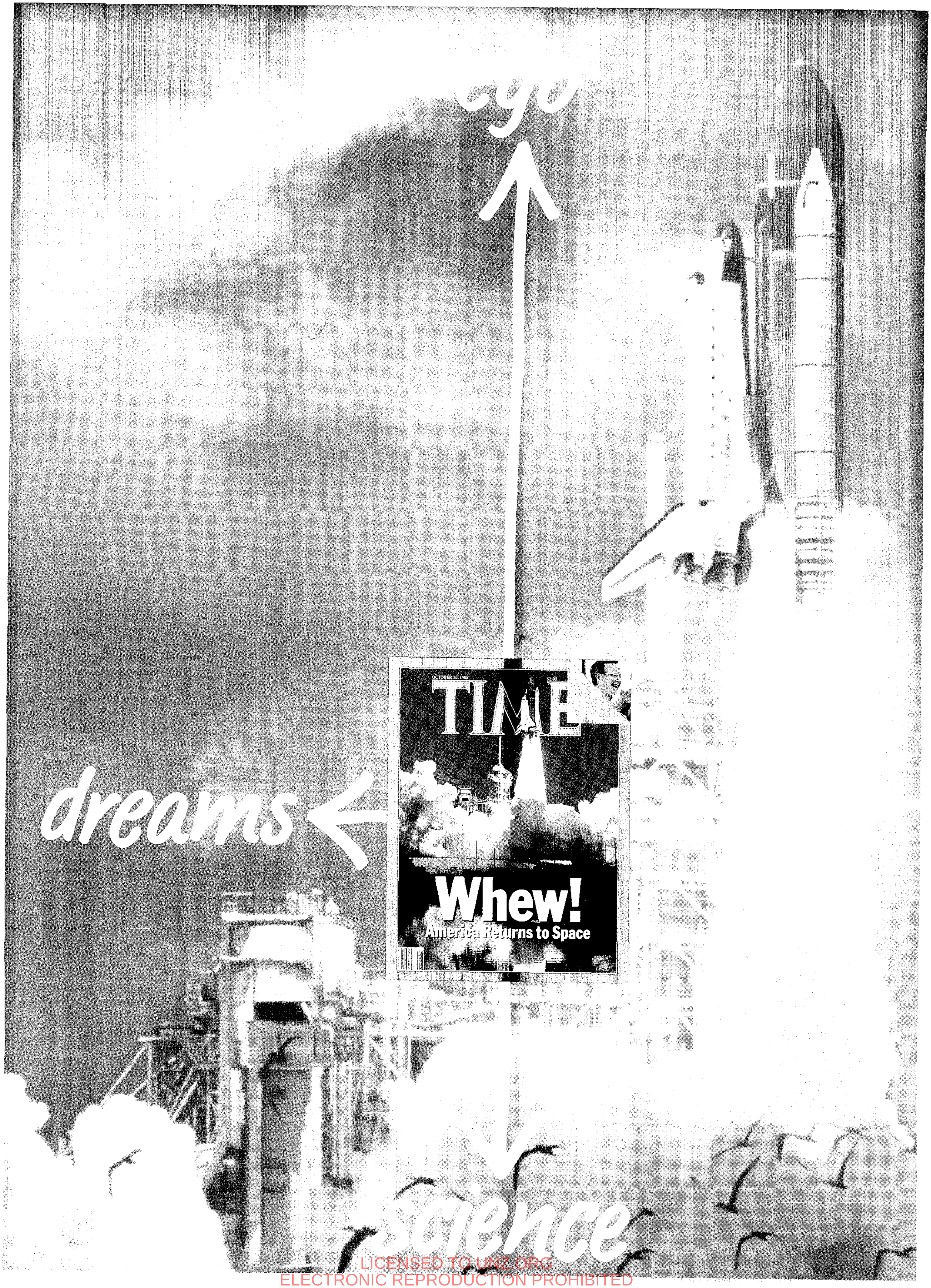
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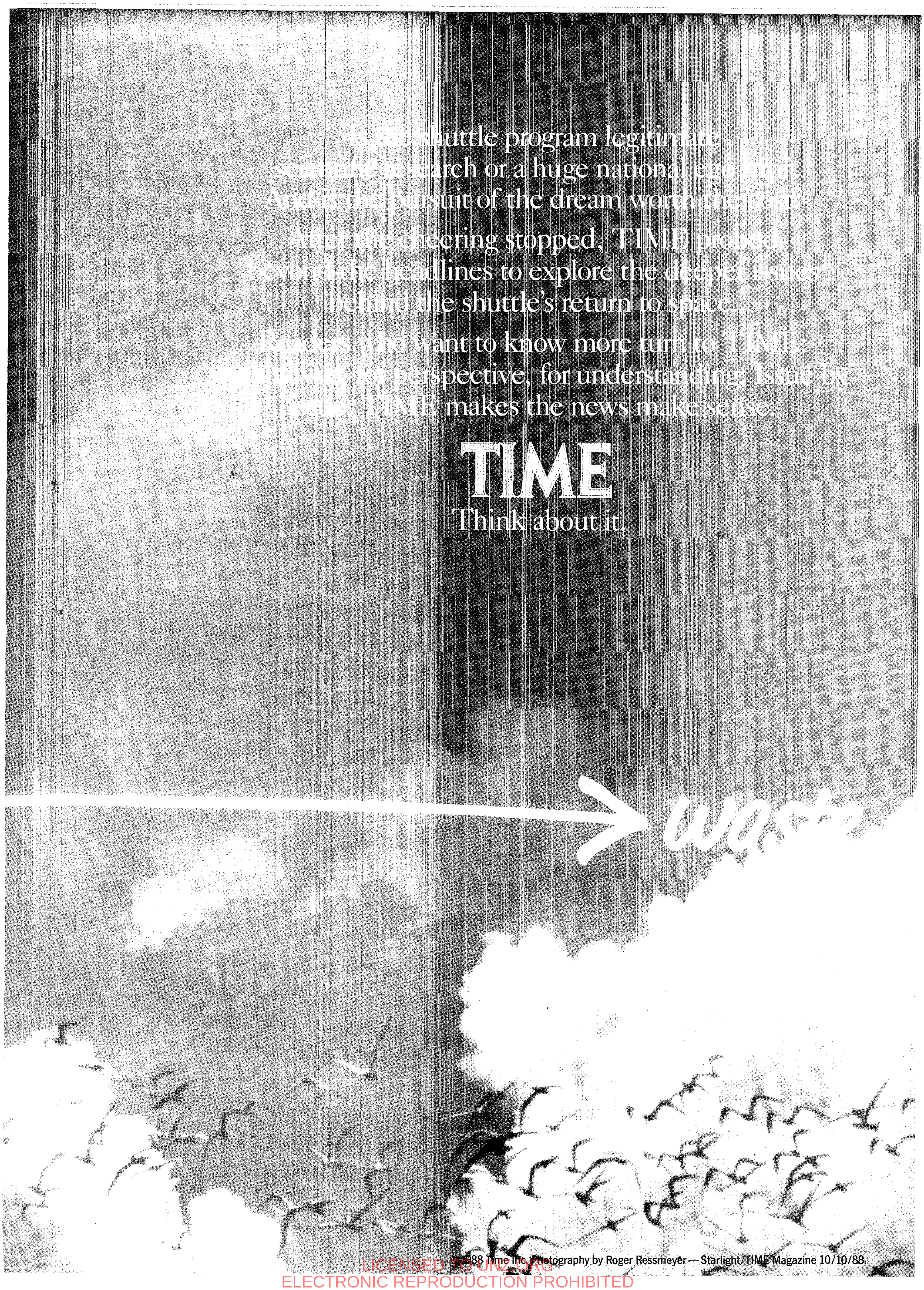

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to have thirteen." She suggests they call after 5:30 the next day—when the merchandise arriving tonight will have reached the sales floor.

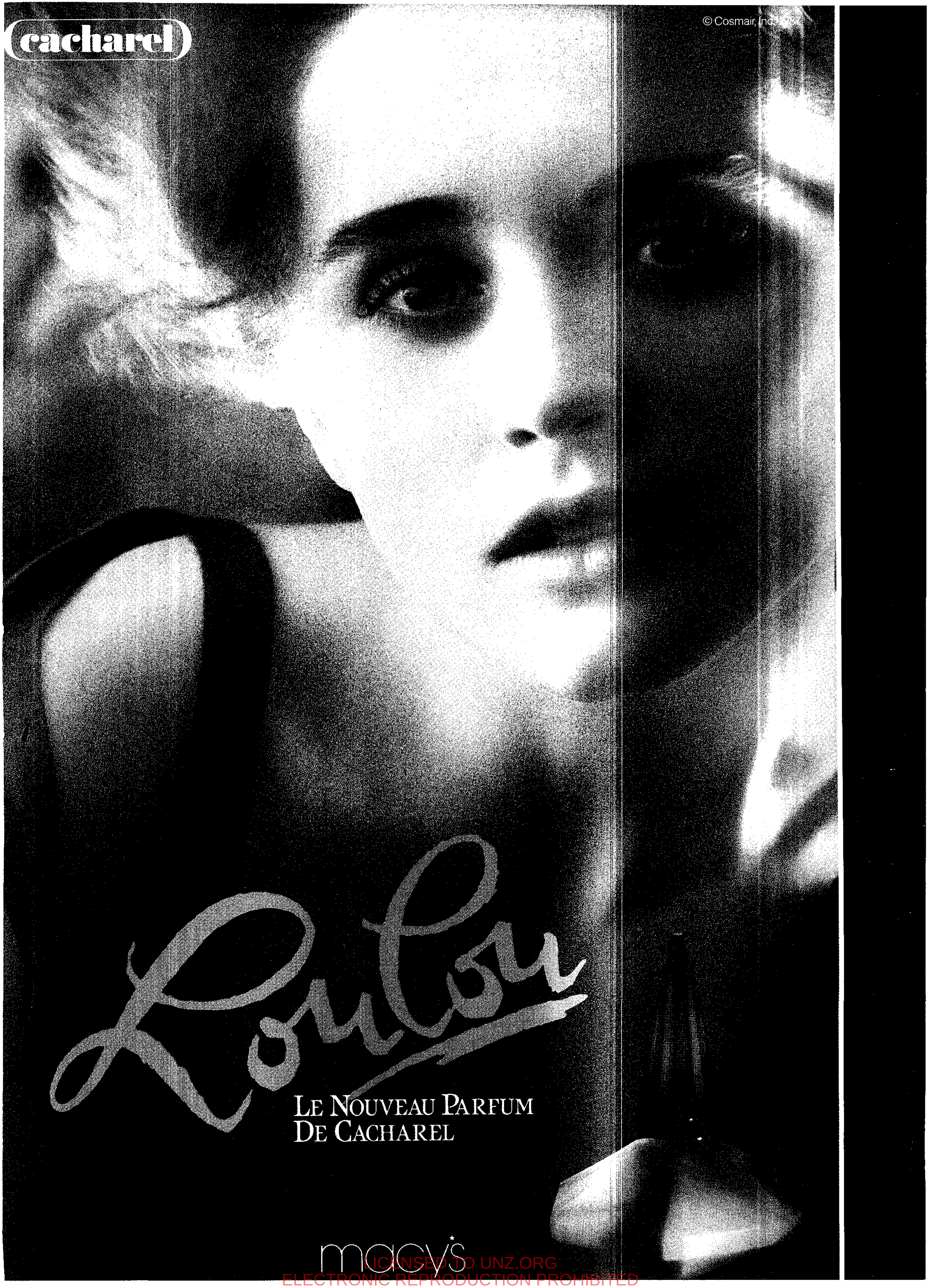
For the past two years, retail toy sales have been flat at $12.5 billion, but not at the only national toy-supermarket chain in America. At Toys "R" Us, sales have increased 27 percent annually, and Vogel says that his store is already ahead of last year. As the industry leader, Toys "R" Us functions as a trend spotter. "There's not any one item that's sizzling the way the Cabbage Patch Dolls did," says Vogel. Instead, basic playthings are popular. "Plush"—stuffed animals—is the industry's biggest category and one of the store's top sellers, especially the animated variety. Video games should do well again this year, and so should dolls and action figures, board games (a perennial favorite), child-size kitchens, play food (including Burger King and Pizza Hut platters), and radio-controlled vehicles.

One employee presents a doctor's-appointment card so McKee will change his schedule. She reprimands a listless worker who meanders in hours late without having phoned—and makes a mental note to send her for in-store counseling. (During the busy season, management is reluctant to fire employees who have completed two days of training.)

McKee fills in for a cashier who has to make a quick bathroom visit, attends to the transfer of some sought-after merchandise to a new store in New Jersey, and tells a cashier to announce on the loudspeaker that there is no line at her register. When the paging system covertly alerts McKee that there may be shoplifters on Aisle 4C, she kindly explains to the teenage boys that store policy prevents them from shopping alone, reminds them to leave behind any merchandise they haven't paid for, and escorts them out. "I'd rather not make a big incident," she says. Indeed, in what McKee describes as a "touchy-feely, high-volume" store, shoplifting is a problem.

By 3 P.M., the once-pristine store looks battered. Balls and Micro Machines (miniature boats, planes, and cars) lie strewn about. We restack them, then McKee assigns workers to rebox and reseal torn packages. "Sometimes it's hard to feel a sense of accomplishment at the end of the day," says McKee, a Tufts graduate who would ultimately like to move up to the corporate level. "I guess you could say I'm an all-around smoother-outer. I make sure the store is up and running."

We must have covered six miles crisscrossing the store and the stockrooms, and for all the mess, headaches, and whining (infant and otherwise), it's not altogether tiring to watch Santa's helpers take part of the Christmas spirit home for the holidays. ■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PERK BARREL

EXECUTIVE GOODIES

THE EXECUTIVES AT AN ILLINOIS ELECtronics company were such avid polo fans that a stable of 300 polo ponies was set up near Fort Lauderdale for their personal and business use. The cost to the publicly owned company—and to its shareholders—was probably millions a year.

And for less active executives at the same company, there was a townhouse in London, another in Paris, and a penthouse on New York's Upper East Side; the penthouse cost $1,000 a night in maintenance alone.

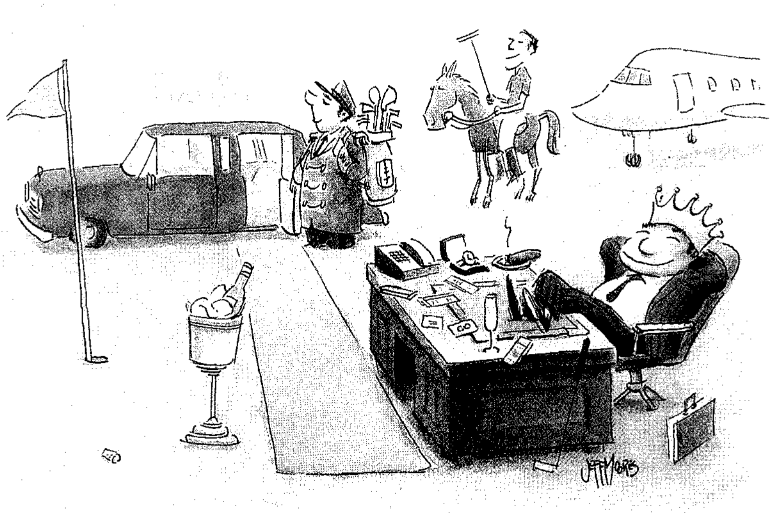
Welcome to the little-publicized—even secret—world of corporate perks. Companies argue that extras like polo ponies, yachts, and plush penthouses give executives the chance to conduct business in a more relaxed atmosphere and keep valuable high-powered types from leaving for other companies—which are also spending big money on similar perks.

But shareholders'-rights advocates argue that companies offer perks simply because executives want "life-styles of the rich and famous"—without spending their own dollars. And they say that unsuspecting shareholders are footing the bill.

"It's wrong to use stockholder money for corporate perks," says Mesa Limited Partnership's T. Boone Pickens, the corporate raider who is also one of the most vocal shareholders'-rights advocates. "Did anyone ever see a stockholder at a hunting camp or a fishing lodge? Hell, no!" he says.

Pickens may be an extremist, but there are plenty of other businessmen who also dislike perks. They argue that giving top executives special privileges creates a corporate-morale problem.

John Robson, former president of G. D. Searle & Company, a Chicago pharmaceutical firm, says that the company abolished country-club memberships at its own expense during his tenure.



RICH REWARDS: *Business as usual for the executive class.*

"It was our feeling that those kinds of perks were not good," says Robson, now dean of Emory University's business school. "They probably didn't contribute a whole lot to the performance of the employees."

Yet according to the consulting firm of Heidrick and Struggles, 45 percent of the chief executives at the nearly 900 American companies it surveyed were given country-club memberships in 1987. Sixty-five percent were given memberships to "town clubs," which are essentially private dining clubs.

Fifty-five percent were given a car, and 26 percent of those got a driver; 75 percent were awarded stock options, and 53 percent got free financial counseling so they'd know what to do with all their money. Forty-two percent had use of the company plane—presumably for business travel only.

Though the 1987 percentages were down, for the most part, from those in a 1984 survey conducted by Heidrick and Struggles, American companies are still considered too generous with corporate funds. Consider these examples of executive perks, large and small:

☐ A company owned a hunting lodge and game reserve atop a mountain in Pennsylvania, where it entertained executives and clients. The lodge was furnished with antiques because the company's chairman liked them. The company has been acquired and some of the land sold.

☐ Phillips Petroleum Company leases a hunting camp near Hebbronville, Texas, for executives and clients—the guests "rough it" in three mobile homes—but wouldn't disclose details of the facility or the cost. Sources say that Dresser Industries, which makes equipment for the energy industry, leases the facilities of a hunting lodge near Corpus Christi. But a Dresser spokesman wouldn't comment, because such details were "not public information."

☐ In one of the most publicized cases of corporate-perk abuse, Allegheny International was charged in 1987 with not having disclosed that top executives personally benefited from the use of five corporate jets, 239 cases of wine, and other deluxe perks. Allegheny, under new management, is currently in Chapter 11 bankruptcy proceedings.

☐ One company had three corporate jets, two of which almost always traveled to the same location on the same day. When the company was acquired recently, it was discovered that one jet had been used for executives while a second plane followed with their luggage.

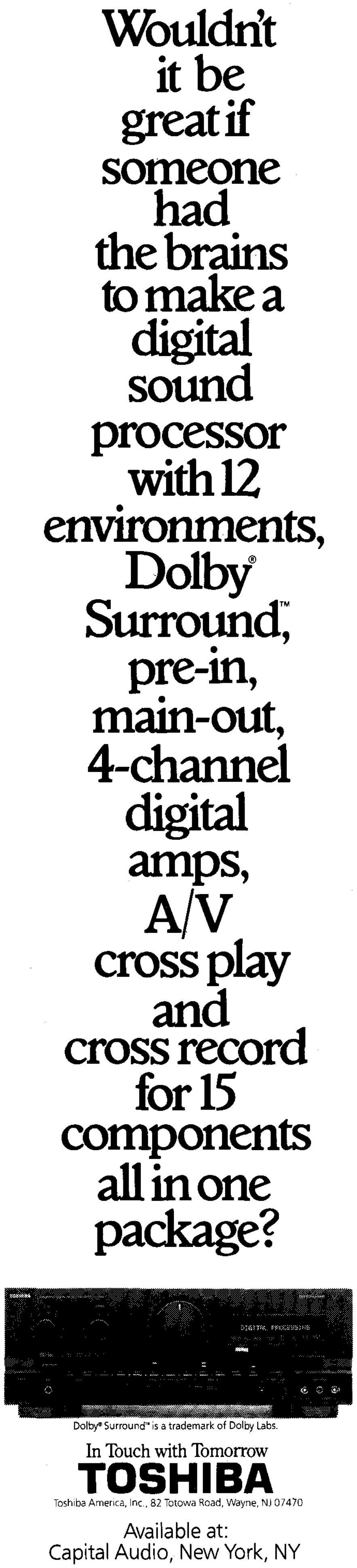
☐ A Wall Street investment banker recalls a time when he hitched a ride on a company's jet from New York to Minneapolis. The only other passenger—a mid-level executive for the company—wanted to watch a baseball game on TV. He directed the pilot on a circuitous route from New Jersey's Teterboro Airport north to Buffalo, over Chicago, and then on to Minneapolis.

There's nothing illegal about a company's spending money on such perks, but some experts say it creates antagonism in the workplace and is a disservice to shareholders.

"Even though we define American society in egalitarian terms, when it comes to corporate management philosophy, we have tended to be more authoritarian and dictatorial. And this attitude is extended to perks," says Kumar Chittipeddi, assistant professor of management at the University of Dayton.

Some companies nowadays not only

Illustration by Jeff Moores.



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are giving their executives an option to buy stock but also are telling them that they will be reimbursed if they lose money on the options.

At George A. Hormel & Company, a "dividend equivalent right" is being offered; not only does it grant executives an option to buy stock but dividends start accumulating the day the option is granted, not—as usually happens—when possession is taken of the stock.

And then there's the case of Macmillan, Inc. In a heated takeover struggle earlier this year, the company granted its directors an annual fee for life. A director can forgo the annual fee and instead have his or her spouse paid a fee until she or he dies.

HIGHER TECH

PICTURE THIS. IT'S MIDNIGHT. YOU'VE crawled under the sheets and turned out the lights only to discover that you forgot to turn off the oven and program the VCR. No problem. Just pick up your remote control, punch a few buttons, and fall asleep. Scenario Two: After a year of planning, you finally get to take that Caribbean vacation. You check into your hotel and hit the beach. Lounging under the palm trees, you suddenly remember that you forgot to set the home-security alarm. Don't panic; simply call home and activate the alarm with the sound of your voice.

Both scenarios will be possible by the mid-nineties, according to Tom Lauterback, vice-president of the Electronic Industries Association. The Home Automation Standard, which the association plans to introduce shortly, will provide the guidelines for operating all your electrical appliances with infrared light, remote control, or your own voice. And you won't have to rewire your home to do it.

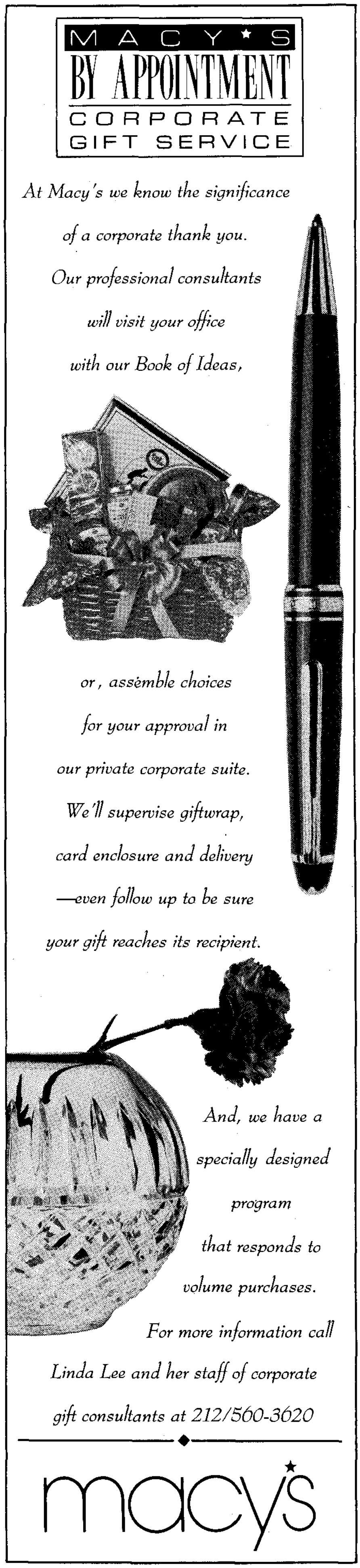
"It's not a product," says Lauterback, "but a capability system that a manufacturer can subscribe to."

Right now, major electronics companies like Sony and Panasonic are gearing up to introduce appliances that are compatible with the standard. Eventually, Lauterback says, most appliances will be equipped with specially designed computer chips.

But that's just the beginning. By 1993, you will be able to buy "high definition" televisions with dramatically improved picture clarity. Experts say the upgrading is on a par with the move from black and white to color in the fifties.

Sony has just started selling a Video Walkman, a $1,300 portable TV and videocassette recorder that weighs just two and a half pounds and is the size of a paperback book. Sony is producing 8-mm. movie cassettes to go with it.

And General Motors is trying to make



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TAX FACTS

THIS TIME OF YEAR, TAXPAYERS ARE bombarded with advice on last-minute moves to add a little extra money to their pockets—not Uncle Sam's.

Few end-of-the-year tax strategies are actually worth the effort. "There isn't a lot you can do," says Richard Cummins, national director of personal financial services for Coopers & Lybrand, one of the nation's largest accounting firms. "Congress pretty much shut down all the opportunities."

Let's review the options:

☐ You can use the old standby of delaying income until next year. But there is a risk, since most people are paying only 28 percent of their income in federal taxes—down considerably from 50 percent before tax reform. With the federal deficit as it is, there's no guarantee that tax rates won't rise next year. Cummins's advice is to not defer income unless the tax can be delayed for at least five years.

☐ Investors may also want to delay selling off investments in which they have capital gains. President-elect Bush says he wants to cut the capital-gains tax (now, like everything else, at 28 percent). But, once again, the deficit may make any tax reduction politically impossible. Advisers say the capital-gains situation is too iffy, and they are telling clients to sell off financial investments based on market conditions alone.

☐ Charitable donations that a taxpayer intends to make anyway could be made in December instead of next year. By donating now, taxpayers get deductions early and get to use the money they don't pay the government. But, again, there's a complication: If tax rates go up next year, the deduction will be more valuable then.

☐ If you believe that taxes will never be lower than 28 percent, you could report all previously earned interest on Series E and EE United States Savings Bonds. (The interest on these bonds usually isn't due until they are redeemed.)

☐ Taxpayers, of course, can also open Keogh pension plans and Individual Retirement Accounts, if they are eligible. They can also take out home-equity loans (deductible) to pay off nondeductible personal loans, and pay estimated state income taxes (deductible) this year rather than next. ▬

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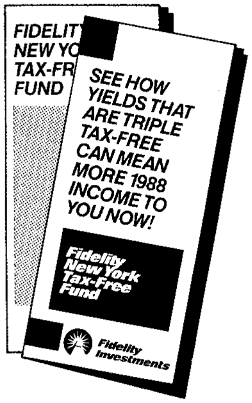
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NEXT, 'U.S. TIMEWEEK'

THE NEWS MAGAZINES CONVERGE

KAY GRAHAM WAS STEAMING. *Media Industry Newsletter* (*MIN*) had reported that her Washington Post Company was putting its prize magazine property, *Newsweek*, up for sale, supposedly on the advice of a longtime associate, the value-oriented investor Warren Buffett. *MIN* was even specific about the possible buyers, naming Rupert Murdoch, Leonard Stern, and the Robert Bass Group.

It's one big lie from start to finish, Graham was saying. "They didn't even have their only fact right." (*MIN* had reported that Buffett's stake in the Washington Post Company was 25 percent; the correct figure is 13 percent.) Of course, as Graham acknowledges, from time to time her company has been approached about selling *Newsweek*, although there's "nothing specific happening now." And it's true that the magazine is going through a "restructuring," trying to contain costs by offering early-retirement packages to 100 longtime employees on both the editorial and business sides (66 *Newsweek* men and women had accepted by the deadline, November 4). But such attempts to improve competitive standing and operating results—*Newsweek* made a pretax profit of just $15.3 million on total revenues of $322 million in 1987, and this year's figures are expected to be no better—are now the norm for American industry. And Graham argues that *Newsweek*'s economies are less drastic than cutbacks by others, including rival media companies.

KAY GRAHAM: "Newsweek's *not for sale.*"

Still, the fact that *MIN*'s report spread rapidly around town signified an undeniable truth. The notion that *Newsweek*, and indeed the entire news-magazine field, including *Time* and *U.S. News & World Report*, is under pressure has become deeply embedded in the collective media unconscious. It has been repeated so often that any number of fanciful scenarios have seemed plausible—the merger of *Newsweek* and *U.S. News*, the spinning-off of *Time* by parent Time Inc., as well as the outright sale of *Newsweek*.

The actual state of news-magazine competition is considerably more complex. Circulation figures and advertising performance for 1988 were mixed, and not just at *Newsweek*. The three magazines' renewed attention to their "journalistic mission" and their attempts to "sharpen the product" have led to unintended consequences. As each of the three has improved in one or another respect, they all have grown to look and read a lot alike. In the past, the three newsweeklies had to share a similar news franchise; more and more now, they are sharing the same design, the same ideas, and—eerily—some of the same editors, reporters, and writers. In a way, the big news-magazine story of 1988 is the birth of a new weekly that might be called *Convergence*, the result of the imploded union of *Time*, *Newsweek*, and *U.S. News*.

The long-standing challenges facing the newsweeklies are by now well rehearsed. Newspapers routinely do the analysis and interpretation that used to be the news magazines' exclusive franchise; special-interest magazines contend for both readers and advertisers; a new television generation spends a lot of nights in front of the TV set; news junkies can get their daily fixes with *USA Today* and TV's *Nightline;* liquor and cigarette companies have moved toward other, down-market advertising outlets. To this familiar bad news, some fresh bad news has been added. The current mania for mergers and leveraged buy-outs affects both the absolute number of the magazines' potential advertisers and the relative number of dollars available for advertising (managers saddled with heavy debt usually react by cutting back the ad budget).

The combined weight of these forces was felt most painfully at the magazines this past year. Two trend lines seemed predictable in the year of the presidential election and the Olympics: News-gathering budgets would be bigger, and ad revenues would be higher, as advertisers sought to capitalize on increased interest in news. "We certainly spent more money this year," says a senior editor at one newsweekly. "But we sure didn't get that advertising bump. What was supposed to be a good year turned out to be a flat year." While the final figures are not all in, *Time*'s ad pages are expected to be up 4 percent over 1987 (2,293 through December 1, compared with 2,199). *Newsweek* may be down about 4.6 percent (from 2,380 to 2,269). *U.S. News*, starting from a smaller base, may be up 8.8 percent (from 1,525 to 1,659).

The response of each magazine to the weekly squeeze has been imaginative, up to a point. *Time*, the oldest and biggest of the three (with a circulation of 4.7 million), defines the news-magazine form. Yet traditional *Time* has recently become the most assertive of the newsweeklies. Last year, Time Inc. introduced its Max Plan, a highly effective cooperative-selling scheme that gives advertisers "incentives" for buying space in the company's eight magazines. *Time* also announced recently that it will keep its ad rates unchanged for the second consecutive year but will cut back its weekly circulation for 1989 to 4.3 million—in effect, raising the rates.

Just last month, *Time* introduced a design tune-up, new departments, and layout changes intended to make the magazine—in the editorial phrase of the moment—more "user-friendly." Many of the changes are simply evolutionary, dating from *Time*'s 1977 redesign by Walter Bernard. But *Time* managing editor Henry Muller chose to trumpet the magazine's bigger index, "Critics' Choice" page, expanded "People" department, new "Interview," "Profile," and "Travel" sections, and the larger graphics, boxes, and maps as the mark of "a magazine for the 1990s, a vital print companion to the electronic age."

While all editors quite naturally try to place their own stamp on their magazines, Muller's changes are not only cosmetic. They move *Time* toward a softer, more "featurized" mix of material—Muller Lite, in the inevitable gibe.

U.S. News (circulation 2.36 million)

Photograph by James Colburn/Photoreporters.

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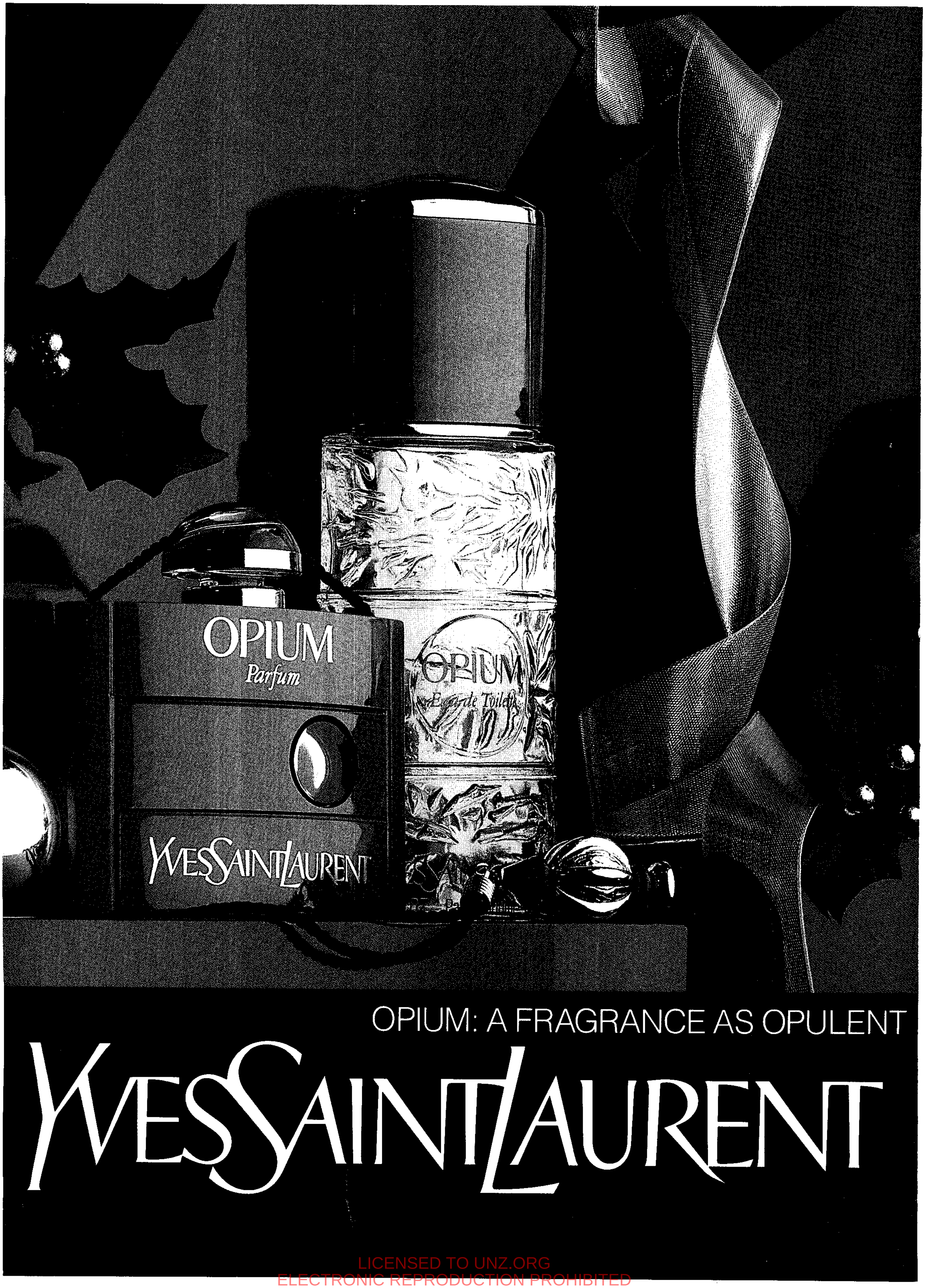
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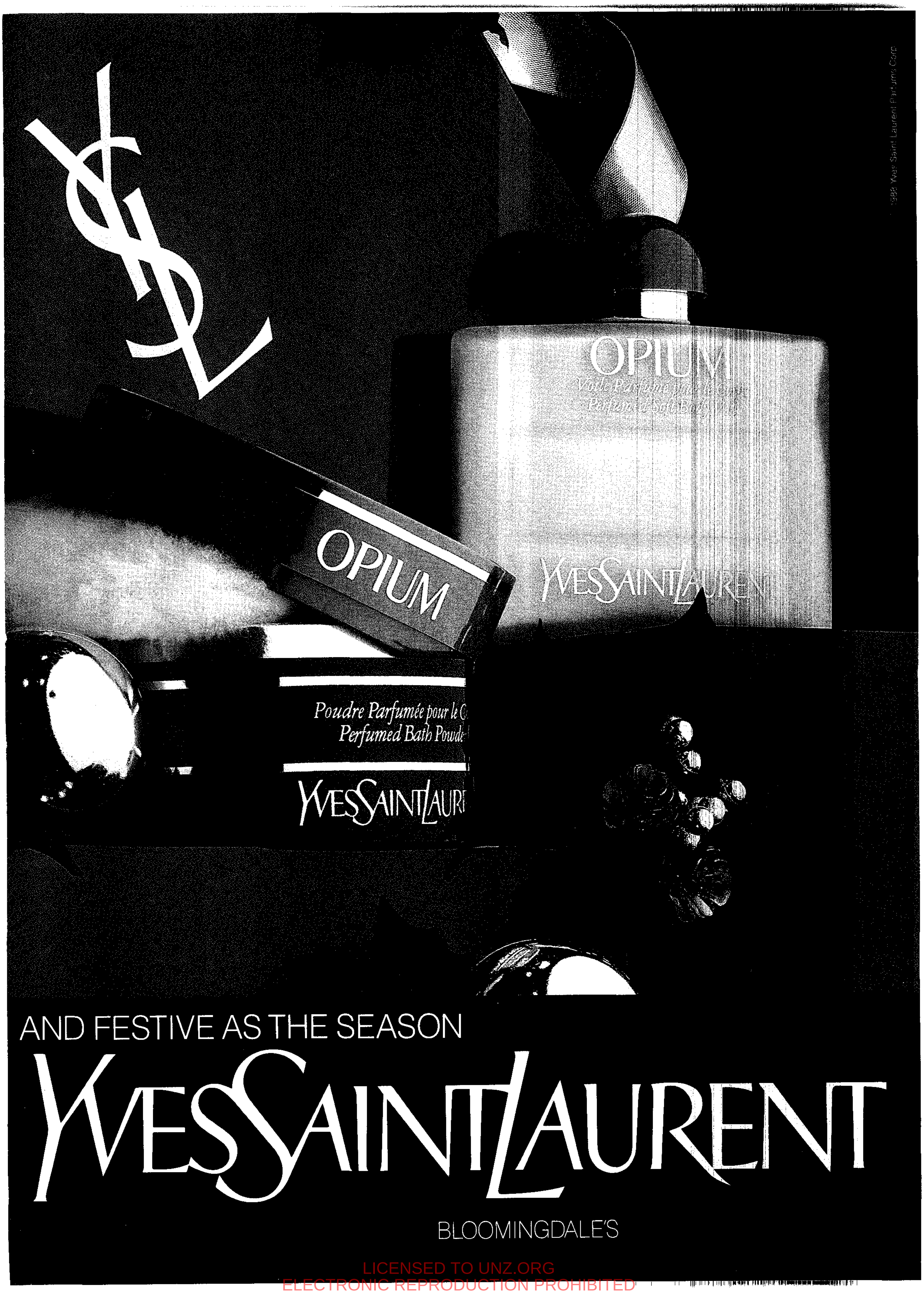
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YVES SAINT LAURENT
BLOOMINGDALE'S

1982 Yves Saint Laurent Parfums Corp.

Gifts to capture
the spirit of a man...

has always occupied a distinct corner of the newsweekly field: It was off the news by choice, closing its pages on Friday night (*Time* and *Newsweek* can cover breaking news over the weekend). But *U.S. News* was not soft; in place of the *Time*- and *Newsweek*-style back-of-the-book departments, *U.S. News* chose to emphasize its service features and personal-finance pages—"News You Can Use." After Mortimer Zuckerman bought the magazine in 1984, *U.S. News* also underwent a make-over intended to attract new readers and advertisers. Now, under such headings as "Currents" and "Horizons," *U.S. News* picks up on many of the same featurized themes as the other two newsweeklies. In fact, according to a content analysis of all three magazines, done by Hall's Magazine Report, *U.S. News* in the first nine months of 1988 ran more pages in the categories of home, family, health, and fitness than either *Time* or *Newsweek*.

What's more, *U.S. News*'s redesign, done in consultation with the ubiquitous Walter Bernard, has given the magazine a more professional, polished look. It's no longer the old, dull "U.S. Snooze" suitable for reading in a dentist's office in Greensboro, North Carolina. Rather, it's a contemporary magazine with bright layouts, big pictures, colorful boxes, and call-outs that give it the smart graphics look... of the other two newsweeklies.

The creeping feeling of convergence is reinforced by *U.S. News*'s masthead. Roger Rosenblatt, the magazine's editor since September, wrote essays for *Time* for eight years, while his second-in-command, Michael Ruby, worked at *Newsweek* for fifteen years. Two of the next four top editors came from *Newsweek*, as well. Rosenblatt vowed to be a writing editor and has begun contributing a regular essay (with the title "One Week") at the beginning of the main news section. By its physical placement, "One Week" is an echo of the old news-magazine violin piece, the overture to the week's news package. For Rosenblatt, though, "One Week" has a larger purpose. As he says, "It will provide the weekly organizing principle, establishing the tone of the magazine and the reason for reading it." In short, see what he has to say that his rivals don't.

Newsweek, by contrast, tries to be different through its enterprise. It brought out an election special the Thursday after the Tuesday voting. The magazine's "inside story of the Bush victory" was reported and written by a *Newsweek* team operating apart from the magazine's regular political reporters. The team gained access to the two candidates with the understanding that their stories would be held until after Election Day. With such admirable hustle—and not a little hype—*Newsweek* (circulation 3.3 million) has been trying to get out of *Time*'s shadow and stay ahead of *U.S. News*. Under Richard Smith, now in his fifth year as top editor, the magazine has broken away from the standard newsweekly departments to offer longer, splashier articles. *Newsweek* also features prominent bylines on these "impact" stories and allows writers to speak more forcefully in their own voices.

Smith wanted to contrast his sparkling, individual talents with *Time*'s group journalism. The readers have responded. *Newsweek*'s circulation this year exceeds its advertiser guarantee by 200,000. Smith attributes this growth to the "mixture of longer pieces and quicker hits—people are finding that the magazine is engaging and smart."

Time is also playing up bylines and building a strong stable of senior writers. Just last month, *Time* hired Michael Kramer, chief political correspondent of *U.S. News* (and a former *New York* Magazine columnist). Kramer might just as well have gone to work as a writer for *Newsweek*. He may yet. Any of the newsweeklies can accommodate him. Similarly, *Newsweek*'s Washington-bureau chief, Evan Thomas, and its executive editor, Stephen Smith, are émigrés from *Time*.

It may well be that, as one senior magazine editor explained last week, "there are only a limited number of news-magazine talents to go around." There may also be only a finite number of fresh or innovative news-magazine ideas available. When editors at all three of the news magazines are asked—separately—what they plan over the next period of renewed newsweekly competition, the answers suggest further convergence. At *U.S. News*, editor Rosenblatt wants to encourage better writing, more thoughtful analysis, and more dramatic photography. At *Time*, the senior writers may be allowed to roam more widely and not be tethered to any single department. At *Newsweek*, meanwhile, Richard Smith says he wants to let the voices of his writers "shine through. I find unpredictability a healthy and satisfying thing."

During the presidential campaign, the three weeklies could not avoid doing some of the same political stories. Now that the election is over, each magazine is free to find its own voice. Last week, in the magazines dated November 28, *Newsweek* did a gritty cover story on crack addiction similar to a *Time* cover told last May. *Time* devoted ten pages to unanswered questions about the assassination of John F. Kennedy. *U.S. News* ran its nine-page J.F.K.-legacy package in October.

Finally, all three offered similar text-and-photo spreads on the election victory of Pakistan's Benazir Bhutto, featured in the traditional dupatta headdress. Inevitably, the news is the news is the news.

and the heart of a woman.
Paul Stuart
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FAST TRACK

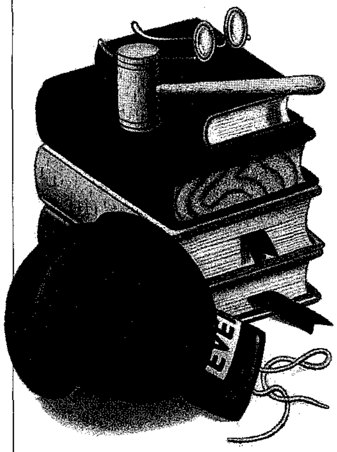
EDITED BY DANIEL SHAW

THE LITERARY LIFE

Bidding for Bibliophiles

"It's getting more and more difficult for young writers to live and work in New York," says J. Richard Edmondson, chairman of the Mercantile Library, on East 47th Street. "That's why our Writers' Studio is so important."

Founded six years ago, the Writers' Studio provides work space at the elegant, eight-story private library for seventeen aspiring writers, who toil in the tradition of Edgar Allan Poe, who once had an office at the 168-year-old institution.



This week, the Merc, as it is affectionately known, is having a fund-raising dinner and auction to help finance the Writers' Studio and the library's "Hour With the Author" series.

Members and friends of the library—including Cleveland Amory, Art Buchwald, Nancy Friday, John Guare—will have dinner on November 29 at the National Society of Colonial Dames building, on East 71st Street, and then start bidding: They'll be able to purchase everything from a pair of boxing gloves autographed by Mike Tyson to a round of golf with Michael M. Thomas at the National Golf Links in Southampton.

Other items on the block include lunch with publisher Truman Talley, who'll read that novel you've never shown to anyone (and maybe even publish it with E. P. Dutton); an evening for you and fourteen guests at the Mets' Diamond View Suite at Shea; a ride in one of Malcolm Forbes's hot-air balloons; and a guarantee that Isaac Asimov will make you a character in his next novel. D.S.

BRIEF LIVES

SOPHISTICATED LADY

"Playing good music with good, serious musicians," says Maria Muldaur. "That's what I've always been about."

At Michael's Pub, where she is performing with pianist Dr. John through December 3, Muldaur sings some *very* good music, turning her own style loose on New Orleans jazz and low-down, hip-grinding blues. Dressed in a zebra-striped sequined top and a tight leather miniskirt, Muldaur prances across the tiny stage to Fats Waller's "There's Going to Be Hell to Pay" before slowing down for a languorous version of Blue Lou Barker's "Don't You Feel My Leg." When she lilts and slithers through Ray Charles's "Baby, It's Cold Outside," she brings down the house.

Born in Greenwich Village, Muldaur went to Hunter College for a while before giving herself over to coffeehouse culture, tours with the Jim Kweskin Jug Band, and a home in Woodstock with her daughter, Jennie, and husband, Geoffrey. After doing three albums together, she and her husband split, in 1972. While shopping in Brooks Brothers for his farewell present, she met Mo Ostin, who was then Warner Records president. "I told him I wanted to do a solo album, and he agreed," recalls Muldaur, pulling at her sixties-style mane of frizzy black hair. "So we left Brooks Brothers together and went back to his office to plan it. The music business was so innocent then. Can you imagine that happening now?"

The jazz ditty from that album—"Midnight at the Oasis"—went gold and lingered on the pop charts for nearly a year in the early seventies. "I moved to Los Angeles," she says, "and went from being a weepy divorcée to being a pop sex symbol almost overnight."

With her next four albums, Muldaur continued to plumb the best of gospel, jazz, and big-band sounds. In 1980, she and Warners split, and Muldaur began recording on what she calls "small but very tasteful labels.

"There were no big hits, but I'm not recording for hits," she says. "I don't want to chase the latest trend." These days, she lives in Mill Valley, California, spending 40 weeks a year on the road in the U.S. and Europe. And now she's planning to record a new album with Dr. John this spring.

Maria Muldaur: "I don't want to chase the latest trend."

"I don't want to say exactly when it will be out," she says. "It's a very organic sound. Something timeless. It will be out in its own time."

PEG TYRE

Photograph by Isaiah Wyner. Illustration by Dave Calver.

PICASSO, THE GOOD

'When that young woman's book came out," says David Douglas Duncan, "I was appalled."

That young woman is Arianna Stassinopoulos Huffington, and her book, of course, is *Picasso: Creator and Destroyer*. Huffington serves up a sadistic, hateful little Picasso unrecognizable to Duncan, a former combat photographer who spent seventeen years around Picasso and thus knows a thing or two about the subject. "There are so few of us still alive," he says, "who saw the way it really was. That's why it's so important to speak out now."

Duncan, a tall, courtly, white-haired man of 72, has spoken out the best way he can—with *Picasso and Jacqueline* (Norton; $35), a book of 200 photographs culled from the 25,000 that he took of Picasso and his second wife.

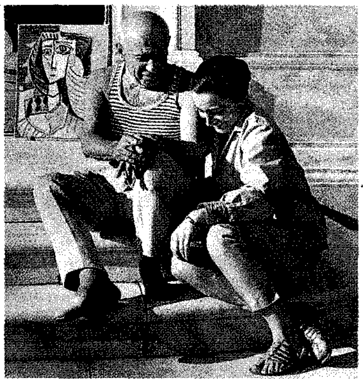
In 1956, Duncan pulled his Mercedes 300SL up to the gates of La Californie, Picasso's villa near Cannes. He was shown to the upstairs bathroom, where a wet, naked, smiling 75-year-old Picasso greeted him with a wave from the tub. Jacqueline stood beside him, dripping sponge in hand.

Duncan snapped a picture, and so began the long friendship, in which Duncan would be with Picasso for months at a time, using silent-shutter Leicas to photograph the artist at work, at play, relaxing with Jacqueline. The results have filled five books, but for Duncan the sixth and final work is by far the most urgent. *Picasso and Jacqueline* wasn't planned as a refutation of Huffington's book—it was in the works before her biography came out—but, inevitably, it serves that purpose.

In place of a dark, death-obsessed couple who had lost their capacity for joy—"together, they rejected love," Huffington writes—*Picasso and Jacqueline* offers a man and woman engaged in productive, joyous life and work. Huffington says that Picasso would "clown for the cameras" to create a false image, but Duncan says he wasn't just a court photographer: He shot whenever and whatever he liked, often catching the artist and his wife without their knowing the camera was on them. "I can judge men—combat taught me how to do that," he says. "And I can tell when a guy tries to rig a shot. He never did."

Picasso could transform lunch into art.

Jacqueline sans sparkle.



The photo in Jacqueline's coffin.

Dancing in the studio.

The widow who'd lost everything.

Duncan captured the creative process (in one series of shots, Jacqueline serves Picasso a fish; he picks the skeleton clean and then goes to work, pressing it into wet clay to create a fossillike imprint on a plate). He also recorded Jacqueline's care and affection, which sustained Picasso in his last years. In fact, Duncan wants nothing less than to rescue their reputations—and relationship—from Arianna's pen.

"Huffington describes Jacqueline as this grotesque baby-sitter," he says. "And that's not what she was. She was devoted. She worked herself to the edge—as his cook, secretary, errand girl, translator, diplomat, money handler, curator. She was content to be with him. Unlike Huffington, she never wore makeup for the camera. Huffington calls her short and fat, but she was tiny, broad-shouldered, and fine-boned. She had a *sparkle*."

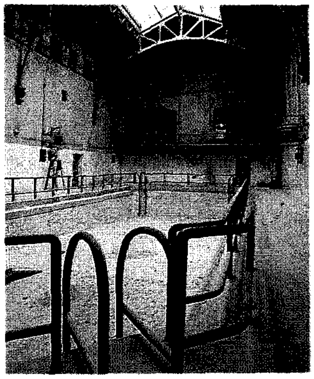
The sparkle is evident in Duncan's photographs, but not in Picasso's portraits of her. "She never posed for him," he says, "because he didn't need her to—he had her inside him. But it's strange: From the beginning, his portraits revealed her eyes mourning, as if he knew how it would end."

When Picasso died, at 91, in 1973, Jacqueline was just 47, but she had lost everything. In 1986, she shot herself and was buried beside Picasso. At the wake, Duncan approached Jacqueline's coffin with an offering in hand—a photograph he'd taken 26 years before of the couple sitting together on the villa's steps, a Picasso portrait of Jacqueline leaning against the wall behind them. Duncan slipped it into the coffin, said good-bye, and walked away. He thought it would be his final gift to them. He was wrong.

ERIC POOLEY

Photographs by David Douglas Duncan.

CIVICS



The Asser Levy pool.

In the Swim Again

THE ASSER LEVY BATHHOUSE and Pools, a faded Roman Revival ruin at 23rd Street and Avenue A, is about to get a second chance. This week, the Parks Department is kicking off an estimated $8-million project aimed at reopening the 82-year-old facility.

In the spirit of its namesake—Asser Levy, one of the first Jewish settlers in Manhattan and New York's first kosher butcher—the ground breaking will include a rabbi (who happens to be a Levy buff and will bless the site), a Borscht Belt comedian, and a groaning board of pastrami and chopped liver donated by the Second Avenue Deli.

Then comes the hard part. Over the next two years, the faded landmark façade will be cleaned, the marble lobby will be refurbished with oak-trimmed red granite and pilasters, and the enormous, boarded-up windows will become half-moons of mullioned glass. Before the bathhouse reopens, locker rooms, an auditorium, and a lounge for older people will be added. The crumbling Victorian-style indoor pool—complete with tarnished brass railing and a cast-iron spectators' balcony—will be restored and, for the first time in ten years, filled with water. P.T.

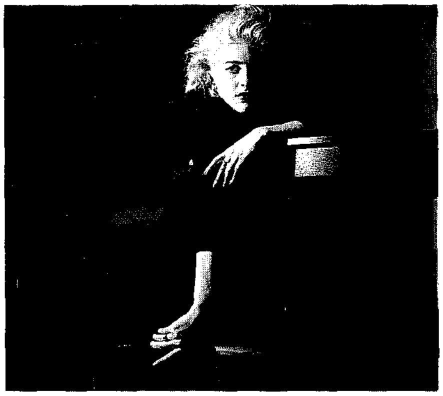
NIGHTCRAWLER

A Club of Her Own

JESSICA ROSENBLUM, who's just 22, has been called the most powerful woman in New York. But that was last year—when she was a Cerberus at Nell's.

"It was insane," she says about enforcing the club's mysterious door policy. "I had two people try to run me over with their cars, eggs thrown at me, and I'd get volumes of hate mail."

So, Rosenblum says, the door policy will be more lenient at *her* club—Bolido, which opens next month. "I want this to be different. I don't care what people wear," she says. "It could be ripped jeans or a Chanel suit; just so long as it is your own personal style, it will get you in."



The very bold Jessica Rosenblum.

The club, at 3 West 18th Street, is named after *Bolidism,* an Italian design movement started in 1982 that picks up where Memphis leaves off. *Bolidism* objects are usually rounded forms with a fluidity of line and a thirties look.

"It is about time for some new interior design," says Rosenblum, so Bolido looks *Bolidismo*. "I've had enough of all these *faux* masterpieces and overstuffed antiques."

Designed by Massimo Iosa Ghini, one of *Bolidism*'s leaders, the bi-level club (located on the site of former hot spot Caffè Roma) will be intimate and service-oriented. "You just can't make a formula club these days," says Rosenblum. "I've let the inspirations of the *Bolidismo* group—speed and motion, typified in the way we fax things—influence the way I plan to run the club.

"I've planned the week the way I live it," adds Rosenblum, who used to give weekly parties at Maxim's and Odeon that attracted everyone from aspiring actors to Run-D.M.C.

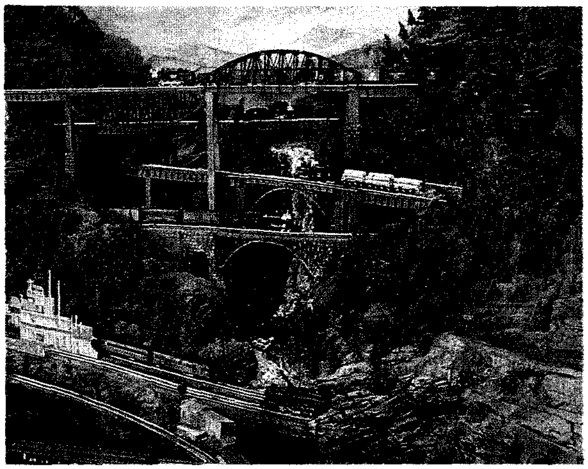
"Sunday brunch will take over the whole club and won't be served until 4 P.M.," says Rosenblum. "It is for the true club people who miss all the other brunches that end at four. My favorite jazz band, the Flophouse Society Orchestra, will play. Because I hate Tuesdays, we will be closed that day, and Wednesday is going to be for hip-hop."

A club kid since she was seventeen, Rosenblum, who grew up in Woodstock, New York, hopes to be out of the club business by the time she's 25.

"By then," she says, "I want to be an actress. I'm doing so well with the Italians now that perhaps I will try Italian cinema first." JILL SELSMAN

DETAILS

WHEN CLARKE DUNHAM WAS THREE YEARS OLD, HIS grandparents took him to see model trains at the 1939 World's Fair. The Broadway set designer (who's often worked with Hal Prince) has drawn on his memories of that trip to create Citibank Station, a celebration of miniature trains and New York nostalgia. The exhibit, which returns this week for its second Christmas in New York, is divided into three scenes set within a 32-foot Victorian depot. More than 100 cars travel through time and place (along 1,000 feet of track), starting in Weehawken, New Jersey. The trains move on to the Hudson Valley, circa 1938, then back to the *glowing* city of today. "When you finally get a hit, you think it's going to be a Broadway show," says a mystified, but not disappointed, Dunham. "This could run longer than *A Chorus Line.*" (153 East 53rd Street; December 1–31.) NICOLAS DOLIN



Photographs: top left, Erica Lansner/Photoreporters; center, Frank W. Ockenfels,3/Outline; bottom, Nathan Farb.

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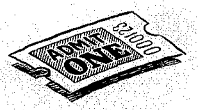
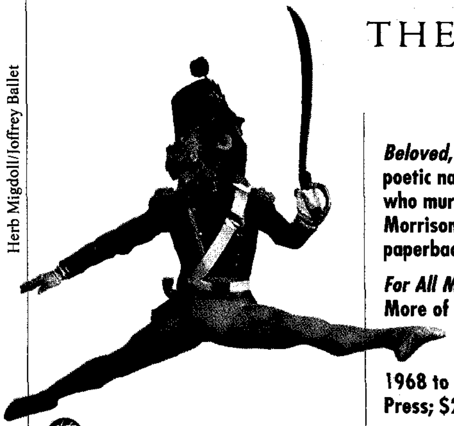
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT


Herb Migdoll/Joffrey Ballet

DANCE

There's the charming new *Nutcracker* from the Joffrey at City Center through December 4, but it doesn't top the magical Christmas tree in the New York City Ballet classic, from December 1.

ETTA JAMES
SEVEN YEAR ITCH

MUSIC

Etta James, *Seven Year Itch:* Hallelujah! Etta brings down the house in this soul-scorcher of a comeback album (Island Records).

H.M.S. Pinafore at Symphony Space: Stop yawning. New York Gilbert & Sullivan Players do this old-fashioned crowd pleaser in a way that is fresh and never insults the intelligence. Through December 11.

BOOKS

***Yves Saint Laurent: Images of Design, 1958–1988,* Marguerite Duras: All about Yves—with photographs of all the women and the dresses he's loved, including Audrey Hepburn in silk flowers and Jean Shrimpton in the Mondrian dress (Knopf; $100).**

***Beloved,* Toni Morrison: A deeply poetic narrative about an ex-slave who murders her daughter. Morrison's Pulitzer, now in paperback (Plume Fiction; $8.95).**

***For All Mankind,* Harry Hurt III: More of the right stuff from the 24 astronauts who were moonward-bound from 1968 to 1972 (Atlantic Monthly Press; $22.95).**

ART

William Wiley at the Max Protetch Gallery: This show should give the buccaneer-painter and punster the audience he deserves. Witty and always literate, Wiley doesn't so much plot his paintings as improvise them in the manner of a stand-up comic.

TELEVISION

The Tenth Man (see page 182): Graham Greene wrote a treatment in 1943, but it's taken until now for the thriller, set in Nazi-occupied France, to make it to the little screen. It was worth the wait—especially for Derek Jacobi and Anthony Hopkins (Sunday, December 4; 9 P.M.; CBS).

SHOPPING

FusenUsagi, the Madison Avenue children's boutique, has moved to 138 East 74th Street. Along with its trademark Japanese designs—shoes, overalls, and T-shirts for tots—there's furniture from France and Italy.

Andrew Garn

VIDEOS

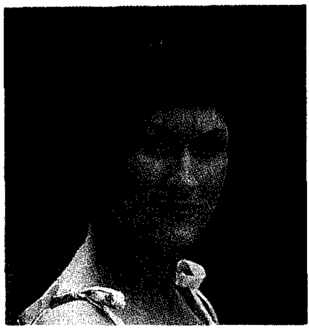
LBJ: The Early Years. With Randy Quaid ($79.99).

Stormy Monday. Melanie Griffith and Tommy Lee Jones ($89.99).

The Dead. John Huston's eminently cinematic treatment of James Joyce's elegiac short story ($89.99).

MOVIES

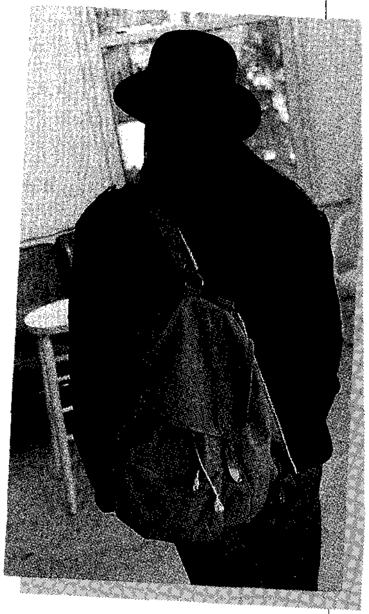
A Cry in the Dark: Fred Schepisi—director of *Roxanne* and *Plenty*—gives a swift, cutting anger to the story of a killing in the Australian outback. With Meryl Streep and Sam Neill.


Warner Bros.

TASTINGS

BY ALEXIS BESPALOFF

Worth a toast: *American Vineyards* combines an engaging text by Barbara Ensrud with photographs of wineries in 25 states (Stewart, Tabori & Chang; $35).

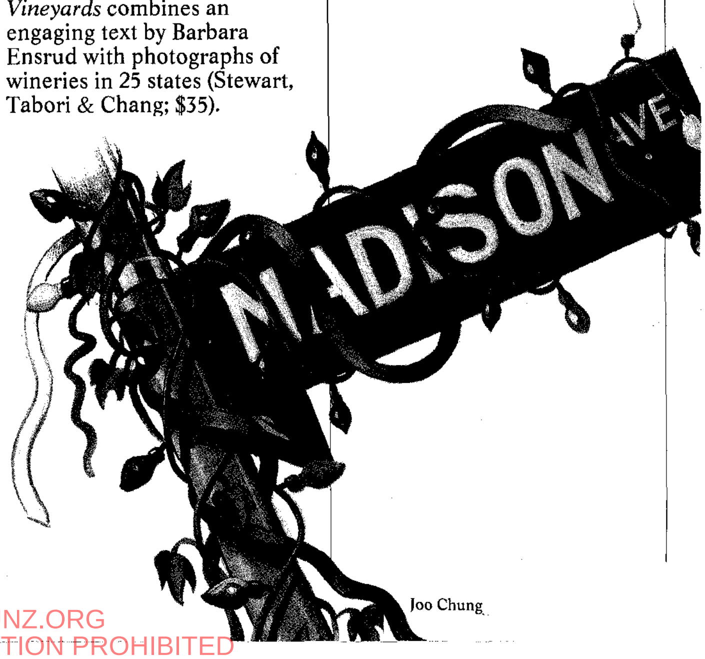


FASHION

For urbane backpackers, it's leather knapsacks—natural calfskin for uptowners, black for downtowners.

SCENES

Guilt-free shopping: Sunday, December 4, from noon until 5 P.M., Madison Avenue from 66th Street to 72nd Street will be closed to traffic, and more than 70 shopkeepers will give 20 percent of that day's sales to the Madison Avenue Christmas for Children Fund.



Joo Chung

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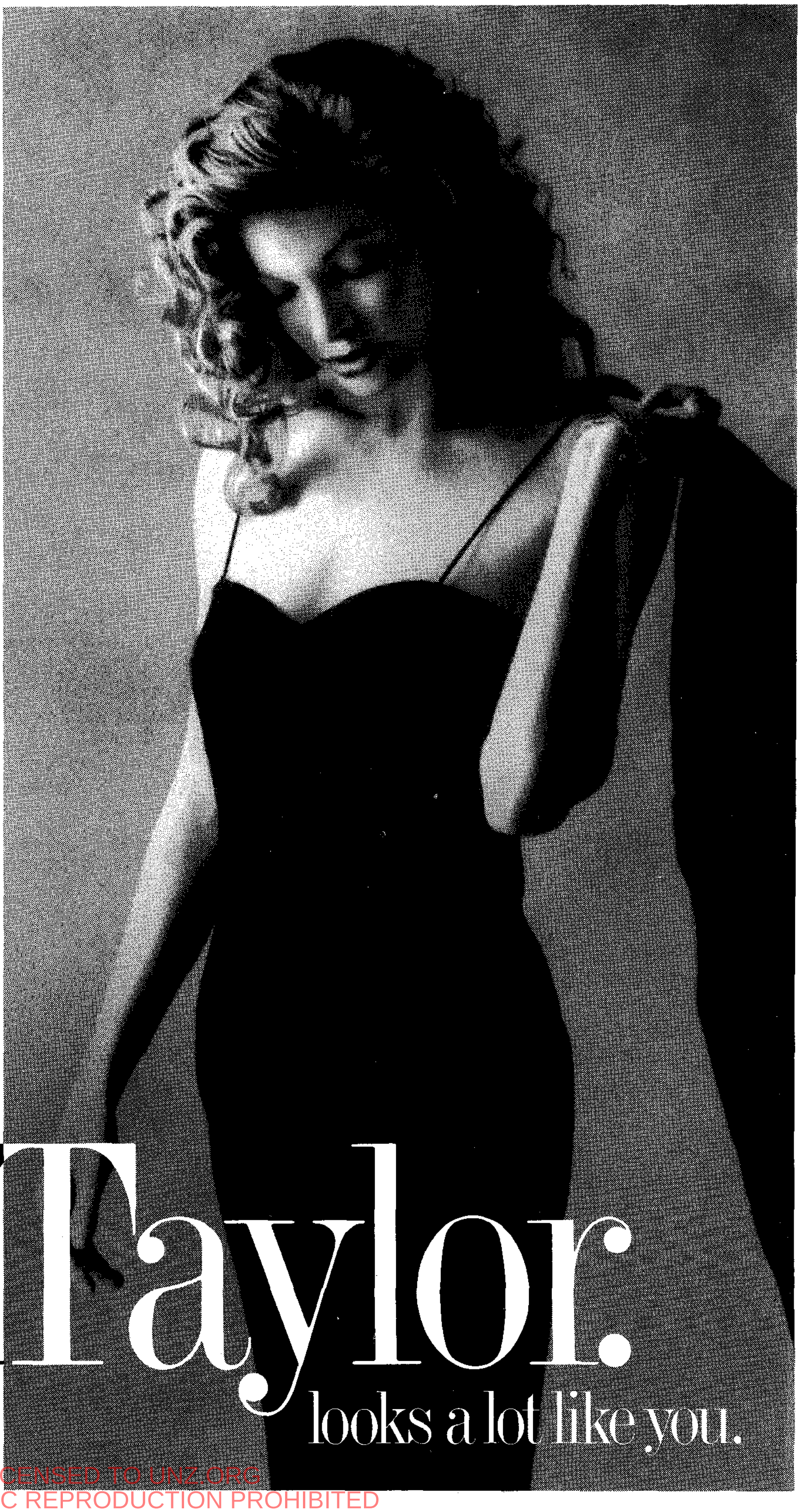


AnnTaylor.

looks a lot like you.

NEW YORK

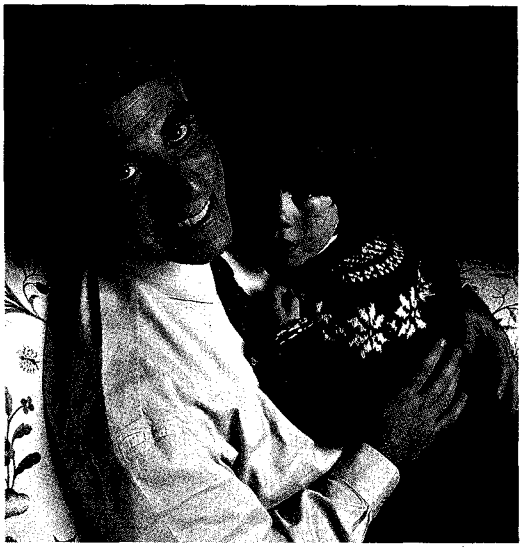
KOCH'S LAST STAND?

BUT DON'T BET ON HIS PULLING A CUSTER

BY JOE KLEIN

IT WAS ANOTHER STRANGE DAY AT CITY HALL. THE MAYOR stood at the podium in the Blue Room, his perch of choice for the past eleven years, announcing a new housing program. It wasn't a very large program, but not insignificant, either—an attempt to get minority builders to bid on four moderate-income projects. It should have been a nice, bland little press conference. It should have been *easy*—and politically useful, too: a sign that the mayor was trying to lower racial tensions in the city, that he was reaching out to black and Hispanic businessmen, that he was interested in renewing poor neighborhoods.

But Edward I. Koch had that look on his face—that bored, mischievous, dangerous, disdainful look he gets when suffering fools (like reporters or rival politicians; in this case, both). The enemy had invaded his lair, ostensibly to help him make the announcement: Manhattan Borough President David Dinkins, Bronx Borough President Fernando Ferrer, assorted rhetorically impaired City Council members, preening deputy this-and-thats from the boroughs, all of them spiffy and self-satisfied (the mayor was in shirtsleeves and profoundly rumpled). He knew what they were thinking: that he was *capitulating*, compromising his principles. And so, instead of talking about the modest little program, he launched a defense of his position on . . . *quotas!* "Everyone knows I'm against all quotas," he said. "Racial, ethnic, religious, or gender. They're not fair. They don't work. They create an opportunity for great fraud."



Photograph by James Hamilton.

STEIN (With His Son, Ben) Understands the Need to Confront His Rich-Boy Image.

Eyes rolled. There were winces. But on and on the mayor went, and when he eventually got around to explaining his housing program, he did it defensively: how it established criteria that would encourage minority builders without mandating participation by race or ethnic origin. He was, in fact, technically correct, but that didn't stop Dinkins from taunting him when his own turn at the microphone came: "You can say it's not a quota, but if it walks like a duck and quacks like a duck. . . . Anyway, I don't care what you call it, as long as we do it." The mayor, of course, wasn't going to let it go at that. "I don't happen to believe it's *sophistry,*" he said, launching a second dissertation on the evils of giving government contracts on any basis but merit.

"Amazing," said a borough politician sitting next to me. "He can't just announce the damn program, take the damn credit, and turn the page. He has to make it a controversy, shove it down our throats, and hurt himself in the minority community. Ed Koch: This is your life."

This is also the beginning of the last year of his third term as mayor of the city of New York. He will, almost inevitably—and rather incredibly—run for a precedent-shattering fourth term next year. It promises to be a garish procession, Koch's last stand, a final referendum on his dis-

David Dinkins, with Mayor Koch at the inauguration of Hunter College's new president, is the leading challenger in the early polls.

PHOTOGRAPH BY JOHN CHIASSON

tinctive blend of brilliance and burlesque. But while the mayor's quest for something resembling electoral immortality is bound to be a riveting public spectacle, there will be more at stake here than the fate of Edward Koch.

THE 1989 MAYORAL CAMPAIGN COMES AT A MOMENT OF great uneasiness, a time when the city's viability is once again being questioned—and this time not by bankers or the federal government but by New Yorkers themselves. There is a growing public outrage that cuts across race and class, outrage over drugs, crime, lousy schools, and the incivility that seems to pervade the smallest ceremonies of daily life. There is a gathering feeling of anarchy, of danger and irrationality in the streets. There is recognition, too, that the city is starkly—perhaps irrevocably—divided between black and white, rich and poor. And while it is perhaps too much to ask that local politicians come up with a credible "solution" for the moral disintegration of urban life, the anger and frustration in the air will no doubt influence the terms of the debate.

"This will be the most important election we've had since Koch won in 1977," says Felix Rohatyn, the investment banker who worked to save the city during the 1975 fiscal crisis. "The winner will face the most difficult four years we've had since the mid-seventies."

The common perception is that Koch, 63, is vulnerable and can be beaten this time. His third term has been a disaster. The trouble began ten days after his inauguration, when Queens Borough President Donald Manes attempted suicide and the most pervasive municipal scandals since the era of "Gentleman" Jimmy Walker erupted, engulfing Koch's most powerful allies and a few of his closest friends (including, as we were reminded last week, Bess Myerson). The mayor took a steady pounding for two years and then suffered a mild stroke in the summer of 1987. His recovery—he promised to be a kinder, gentler mayor—was marred by periodic outbursts and temper tantrums, culminating in his strident attacks on Jesse Jackson during last April's presidential primary. "He crossed a line from toughness, which people like—you need a tough mayor in this town—to seeming out of control, hysterical," said one labor leader. "If Koch was out of control, who was in charge of the city?"

The Williamsburg Bridge was closed for fear it would collapse. It didn't take a genius to note the symbolism. The Koch administration sometimes seemed as corroded as the bridge—and the mayor's opponents began to speculate that a fourth term would be gripped by paralyzing exhaustion. "He hasn't brought any new people in," says city comptroller Harrison J. Goldin, 52. "He just shifts them around, from job to job. The city needs to be re-energized. It needs new blood."

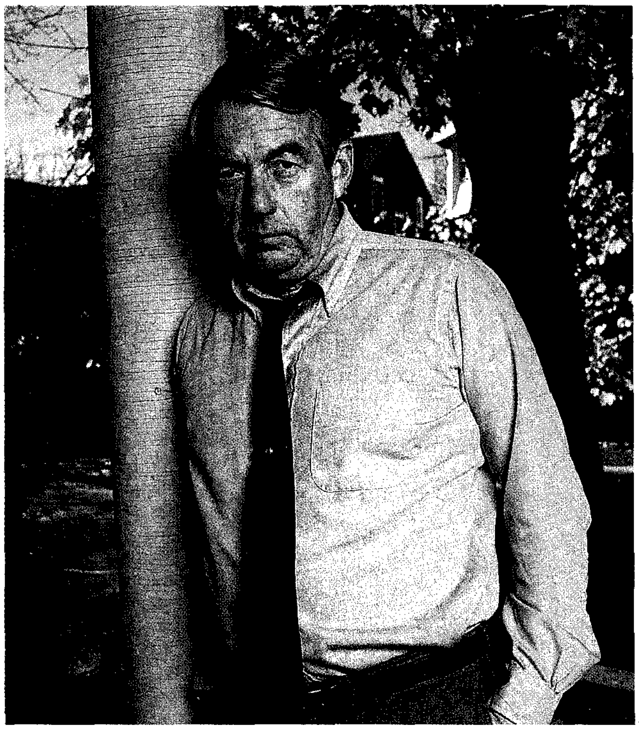
"It's almost an inhuman feat to run the city for twelve years," says Rohatyn. "To ask someone to do it for sixteen would be too cruel. It's so physically and emotionally taxing. On the other hand, the mayor has a lot of energy—and there is the question of what the alternatives are."

Ah, the alternatives! Sitting in his office last week, the mayor struggled to disguise his glee over the nature of his presumed opposition: the usual suspects. "Do you see any fresh faces out there?" he asked. "Anyone *bubbling over* with new ideas?"

Indeed, there is a caveat to the conventional wisdom about the mayoral campaign: Koch can be beaten, but not by anyone who is likely to be a candidate. The oldtimers most frequently mentioned are Dinkins and Goldin, plus City Council President Andrew Stein, Brooklyn district attorney Elizabeth Holtzman, and Manhattan councilwoman Ruth Messinger. Even the "newcomers" have a shopworn feel: former real-estate magnate and Metropolitan Transit Authority chairman Richard Ravitch and special prosecutor Charles "Joe" Hynes. There are several other kibitzers like former governor Hugh Carey, the perennial Herman Badillo, and free-lance buffoon Al Sharpton. Finally, there is the ultimate local political titillation: the notion that U.S. Attorney Rudolph Giuliani would build a Republican-Liberal fusion alternative in the spirit of John Lindsay and Fiorello La Guardia.

The bunch of them are engaged in an elaborate game of chicken, hinting they'll run, holding private meetings with civic leaders, trying to build vast coalitions to challenge the mayor, hinting some more. This is likely to continue through the winter. "It's kind of like what's happened to pitching," says one borough president. "No one just throws the ball anymore. They have fork balls and split-fingers, slow curves and strategies. Between innings, they watch themselves in the dugout on the VCR. I wish someone would just get out there and throw a fastball."

There is a reason, however, for all the feinting and dodging. The contenders know that if *all* of them suddenly stand up and throw the fastball, the mayor is likely to prevail over a divided field. The rather ornate structure of the process tends to reinforce those fears. The new mayor will be selected in a three-step quadrille: a party primary on September 12; then, if no candidate receives 40 percent of the vote, the top two finishers will meet in a runoff election two weeks later; and finally, there will be a general election on November 7. This process casts the mayor's sagging popularity in new light. Recent polls show Koch with an approval rating in the neighborhood of 35 percent; he needs only 40 percent in the primary to prevent a



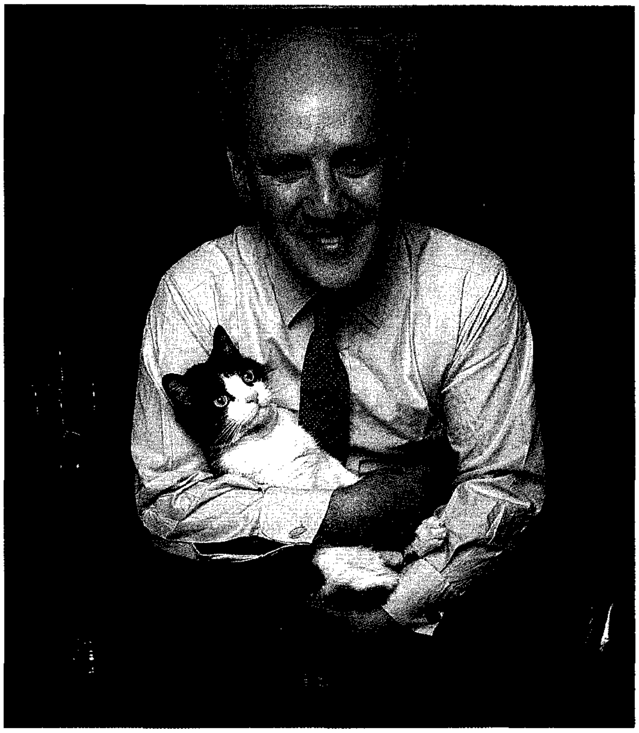
HYNES Says He'll "Go All Out" if Dinkins Doesn't, But the Suspicion Remains That He'll Go All Out for Some Other Office Than Mayor.

PHOTOGRAPHED BY JAMES HAMILTON

runoff election. Most experts believe the mayor has hit rock bottom in the polls—unless there are new, *personally* damaging corruption revelations (or if he loses control of his mouth even more egregiously than he did last spring). All of which means Koch can win the Democratic nomination and, most likely, a fourth term if he can persuade a small percentage of those who are skeptical about him to change their minds.

This is not an unreasonable possibility. Incumbents often gain strength during election campaigns, announcing this or that new initiative, suddenly rediscovering constituencies and neighborhoods long neglected. The public memory is not elephantine. "The scandals seem years ago now," says a friend of the mayor's, "and Koch has had a good couple of months. He's on his way back."

And so, the political calculus seems fairly simple: Koch might be beaten in a one-on-one contest, but his relative strength grows as each new candidate enters the race. His incumbency becomes formidable in a multi-candidate primary with a 40 percent threshold. Given all that, is there any chance a single challenger will emerge?



GOLDIN Argues That Koch Hasn't Recently Brought "Any New People In. The City Needs to Be Re-energized. It Needs New Blood."

THE NAME AT THE TOP of most lists is David Dinkins, 61, a courtly, moderate, and gentle man. He would win the immediate support of the city's black community (but not necessarily the Hispanics), much of the union movement, liberals, and good government sorts. He presents the strongest challenge to Koch in most of the early polls, but his strength may be deceptive. "We are looking at this very seriously now," says Dinkins's chief aide, Bill Lynch. "A great many people—of all sorts, a real coalition—are asking him to run. But we have to balance that off against what kind of campaign it would be."

The fear is that it would be a brutal one in which race becomes the dominant issue. "You got a situation in the city now," says one black politician, "where every time two kids get in a fight in Staten Island, it becomes a *racial* incident. A mayoral campaign between a black man, even a healer like Dinkins, against a guy like Koch—someone who often plays to the worst instincts of his ethnic constituencies—could send the city into a place none of us really wants to go."

"There are some harsh realities to be considered," says Jan Pierce of the Communications Workers Union. "Like whether the city would be more polarized at the end of the campaign than it is now."

Dinkins is, obviously, considering those realities and reconsidering them. He has commissioned a poll. He will hold a formal press conference next week to announce the results of that poll (even though he's had the results in hand for several weeks now). And then what? No doubt, he will consider and reconsider some more. "The man is just about incapable of making a decision," says a rival. "He will dawdle and dawdle and keep everyone waiting—just like Basil Paterson did in 1985—and then he will decide not to run. But he'll keep us all waiting until next March."

If and when Dinkins retires from the field, the front-runner is likely to become City Council President Andrew Stein—who has spent the past twenty years transforming himself from a public nuisance to a public servant, and who has been making quiet, steady progress in his efforts to convince the legion of doubters that he might make a credible alternative to Koch. "Six months ago, I thought Stein was a joke," says one borough president. "I ain't laughing anymore."

Similarly, Jan Pierce, who said six months ago that he could never support Stein, has modified his tune: "Of all the candidates soliciting support, Stein seems to have impressed the most people. Certainly, he's impressed me. I'm the son of a dirt farmer; I don't like rich brats—but I've met with him several times now, and he's a different Andrew Stein than the one I expected."

Stein, now 43, *has* gotten better. But then, he is a beneficiary of the lowest set of political expectations this side of Dan Quayle. Certainly, of all the pilgrims wandering the mayoral course, he has developed the most coherent and compelling message: "There is no issue more important to the future of this city than . . . the crisis of children," he recently told Gabe Pressman. "You have 40 percent of the kids of New York living below the federal poverty line, a foster-care crisis; you have these kids running around in the middle of the night at the welfare hotels, and you have 70 percent of them not graduating. That means more crime, a work force that's not going to be trained for the next decade and next century—and it means that these kids are going to be on welfare."

That is not only a skillful thumbnail sketch of the problems that concern most New Yorkers, but a crafty attack on the mayor's stewardship—without mentioning his name. Stein is sounding much tougher these days as well. He recently suggested that schools chancellor Richard Green has to understand "there is a real urgency here and that you have to *kick a little butt* to get results."

He is also sly enough to understand the need to confront his rich-boy image and turn it to his advantage: "You know, I grew up with all these real-estate developers. I know them. I know how they think," he told me. "I know how to get them involved in solving the problems of the city—building new housing, helping the schools. I mean, they've got a stake. They can't just pick up their buildings and move them to Jersey."

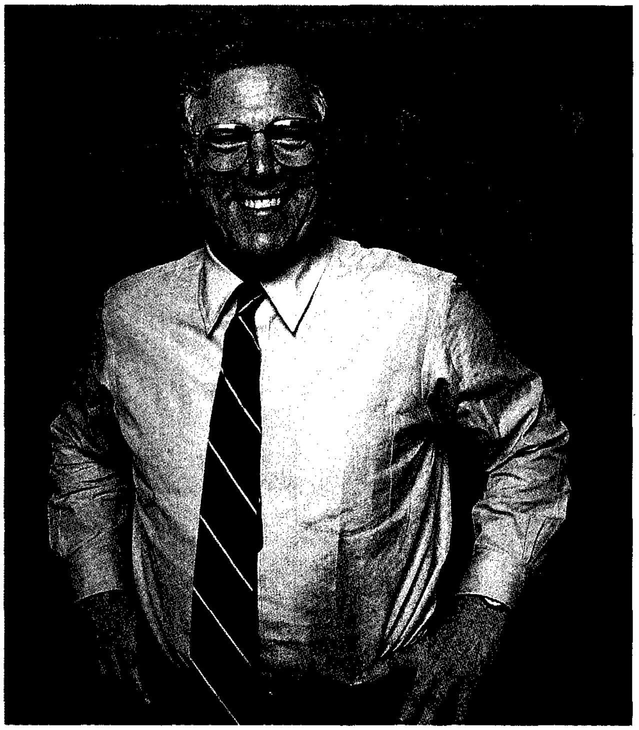
All of this is textbook politics: find a message, convey a sense of strength, throw a light on your weak points before your opponents do. Stein seems to have given more thought to how one runs for mayor—or perhaps, had more people thinking it out for him—than any of the other candidates. He has also been effective playing the quiet, inside baseball games. He has worked hard to win over union leaders, as well as several of the borough presidents, assorted business leaders (many of whom still wonder about his intelligence), and the black community. He has held fund-raisers in his home for Brooklyn assemblyman Albert Vann, who is about to become the chairman of the Black and Hispanic Caucus in Albany; he is talking to Hulbert James, Jesse Jackson's New York campaign manager, about joining his staff.

It seems obvious that Stein's next move will be an all-out effort to persuade Dinkins not to run and—perhaps—even to join him on an anti-Koch ticket. If he is able to lure Dinkins aboard (if not as a running mate then perhaps as a marriage broker—the man who helps Stein find a black running mate and then presents the ticket to the public and the editorial boards), Stein might be able to build a coalition that includes everyone from Dov Hikind, the Brooklyn Jewish activist and state assemblyman, to Donald Trump, to Jesse Jackson himself.

"I think a ticket of Stein for mayor, Dinkins for council president, and Joe Hynes or Ruth Messinger for comptroller would be very formidable," says Pierce. "It might even be formidable enough to convince the mayor not to run again." (It should be noted that Koch has proposed a possible slate of his own—with police commissioner Ben Ward as council president and state Senator Olga Mendez as comptroller.)

The more immediate question, however, is whether a Stein-Dinkins coalition would narrow the field and discourage any of the other usual suspects from challenging Koch.

Perhaps not. "Jay Goldin is on a kamikaze mission," says one Brooklyn politician, speaking of the city's intelligent but tenaciously obscure comptroller. "He'll run. He has nothing to lose. And it can only serve to help the mayor. If I didn't know better, I'd say he made a secret deal to help Koch by running—but everyone knows they can't stand each other."



RAVITCH Presents a Perplexing Alternative: Michael Dukakis for Mayor. But He'll Have to Prove That He Can Perform as a Pol.

THEN THERE ARE THE AMATEURS, THE GOOD GOVERNment sorts, who will no doubt see all these *politicians*—Koch, Stein, Goldin—soiling the public discourse, and seek to offer a less tawdry alternative. Joe Hynes, 53, says he will "go all out" if Dinkins doesn't, but he also admits to having raised "not one penny" yet—he can't as special prosecutor—and the suspicion remains that he will go all out for some other office than mayor.

Richard Ravitch, 55, presents a more perplexing alternative: Michael Dukakis for mayor. Ravitch made a fortune in real estate and then turned to government work—doing a credible job with the Urban Development Corporation and the MTA. He is a policy sort who seems more at home in an alphabet agency than out in the streets slinging sound bites with the mayor. Ravitch will have to prove not only that he can perform as a *pol* but also—unlike that other recent experiment in technocracy—that he can come up with a better rationale for his candidacy than the need to build "consensus" and "appeal to the best instincts in people."

Actually, Ruth Messinger is a *working* politician who has a more credible claim than Ravitch or Hynes to the good government sorts. She has been doing her homework, holding 203 coffee klatches, raising $300,000, and building a computer list of nearly 1,000 volunteers; she knows the city's problems inside and out—and can sound fairly fierce when talking about the daily oppression of crime in the streets (a winning quality in a liberal). Messinger, 48, is a long shot for any citywide slot, however; Upper West Side politics do not travel well.

The most intriguing possibility remains Giuliani, 44, who could run a very convincing anti-crime, throw-the-rascals-out campaign. As a Republican, he wouldn't have to suffer through the Byzantine acrobatics of the Democratic primary. As a Republican, however, he would have to explain to a great many Democrats, and blacks especially, why they should vote for someone who was a loyal supporter of Ronald Reagan and George Bush (and Robert Bork, for that matter).

In the end, one of these people will have to stand on a stage and try to outthink and outtalk the mayor. Say what you will about his beliefs or personality, Koch is a genius when it comes to politics in the television age. He not only has an answer for everything, but it is a 30-second answer and, quite often, devastatingly funny. His opponent will have to fight through the sound bites and address the *sheer volume* of excuses Koch has had to formulate these past eleven years. He or she will have to find a way to address the sense of outrage in the city without seeming incendiary. It won't be easy.

Sitting in his office last week, the mayor appeared far more relaxed and happy than he did six months ago, in the days after the presidential primary. "Is the atmosphere here any more tense than in Detroit or Los Angeles or Chicago?" he asked rhetorically. "There are problems everywhere."

Of course, he insisted, he would have a more difficult time this year. The newspaper-editorial writers might not be on his side. Every columnist in town was against him. There would be those, inevitably, who'd oppose him because they believed twelve years was enough. But he didn't care.

"I run," he said, gleefully, "as the underdog." ▬

MIRACLE ON MADISON AVENUE

On December 4, 1988, when you shop on Madison Avenue, you will be helping hundreds of needy children.

Sunday, December 4th, from 12pm to 5pm, has been set aside by participating stores on Madison Avenue to donate 20% of sales to four charities. So while you're shopping for gifts for family and friends, you'll be extending yourself to those children who need Christmas and Chanukah most.

The Big Sisters, Inc.

The Children's Aid Society

New York University Medical Center—Children's Services

Women in Need, Inc.—Care for Homeless Women and Children

This year, your gift-giving will be a joy, not a job. You'll think you walked into a traditional holiday fair. There will be cookies, hot chocolate, cider. Carolers and strolling musicians. Christmas trees and twinkling lights. And no traffic. Between 66th street and 72nd street there will be nothing but Christmas spirit in the air.

This event has been made possible by The Madison Avenue Christmas for Children Fund.

You see, miracles do happen, if you believe in them. So now that you know when and where, we'll see you there.

Agatha
Alexon
Alma
Alik Singer
Balogh Jewelers of New York
Bernard Perris
Billy Martin's
Boutique Pierre Balmain
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Giorgio Armani Boutique
Grange
Hans Appenzeller
I Santi
Jaeger International
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Joan & David
Joseph Tricot
Kenzo
Koos Van Den Akker Couture, Inc.
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Lady Madonna Maternity Boutique
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Matthew C. Hoffmann Jewelry Design
Miss Maud
Missoni
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Nicole Miller
Piaffe
Pierre Deux
Polo/Ralph Lauren
Porthault
Pratesi
Price Glover, Inc.
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The Mediterranean Shop
The Pace Collection, Inc.
The Pillowry
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Tim's for Boys
Valentino
Vernay & Jussel
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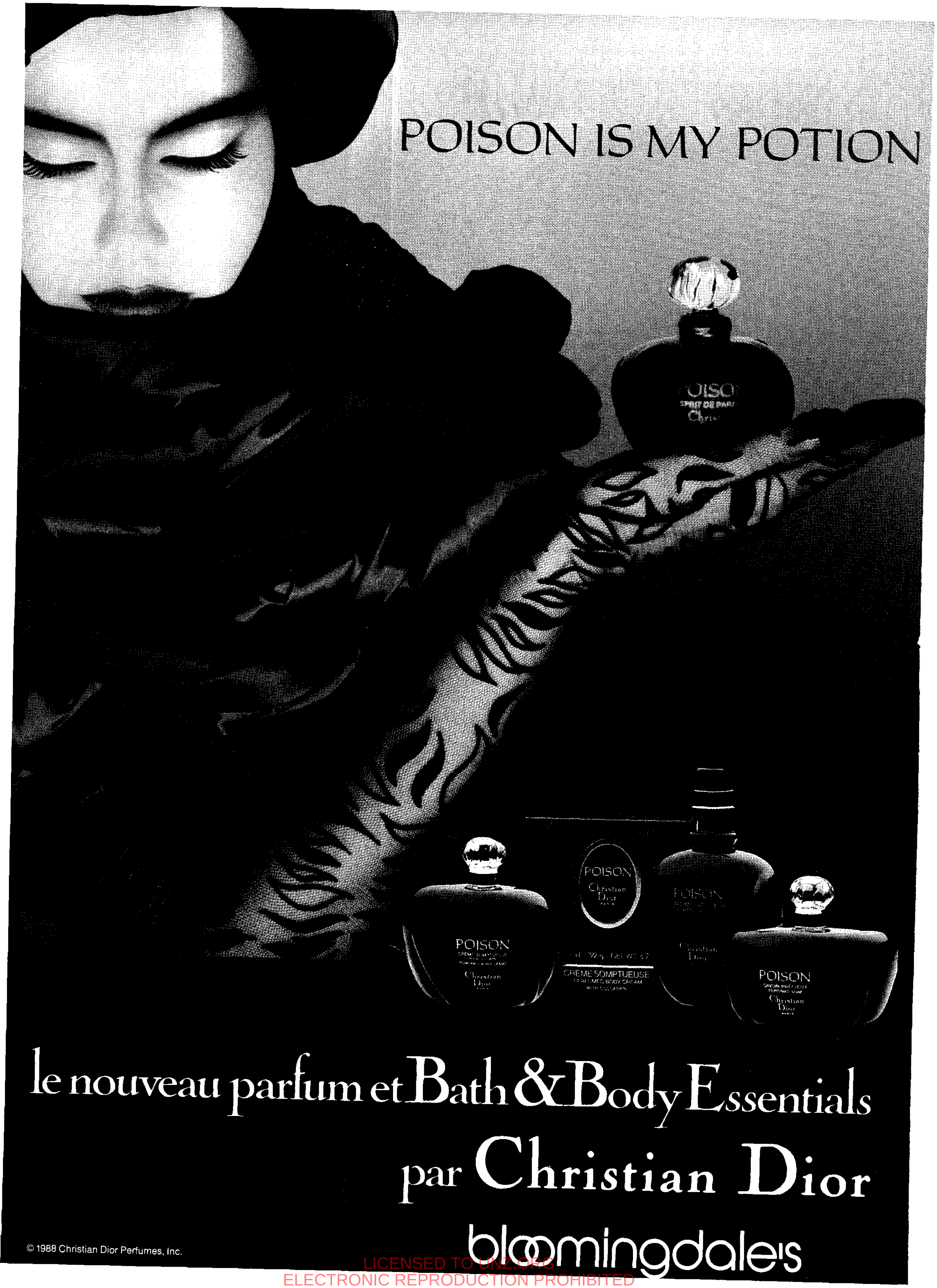
Wallis Mayers Needleworks Inc.
Worldly Things
Ylang-Ylang

THE SECOND ANNUAL MADISON AVENUE CHRISTMAS FOR CHILDREN DAY


POISON IS MY POTION
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PERFUMED BODY CREAM
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New York

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FROM CALIFORNIA TO THE NEW YORK ISLAND, THESE GIFTS WERE MADE FOR YOU AND ME

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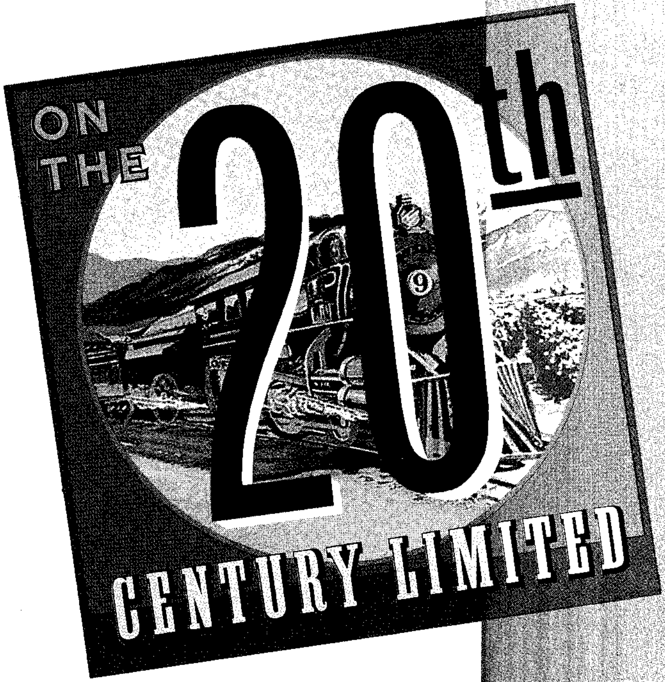
WITH PHILIP HAWTHORNE

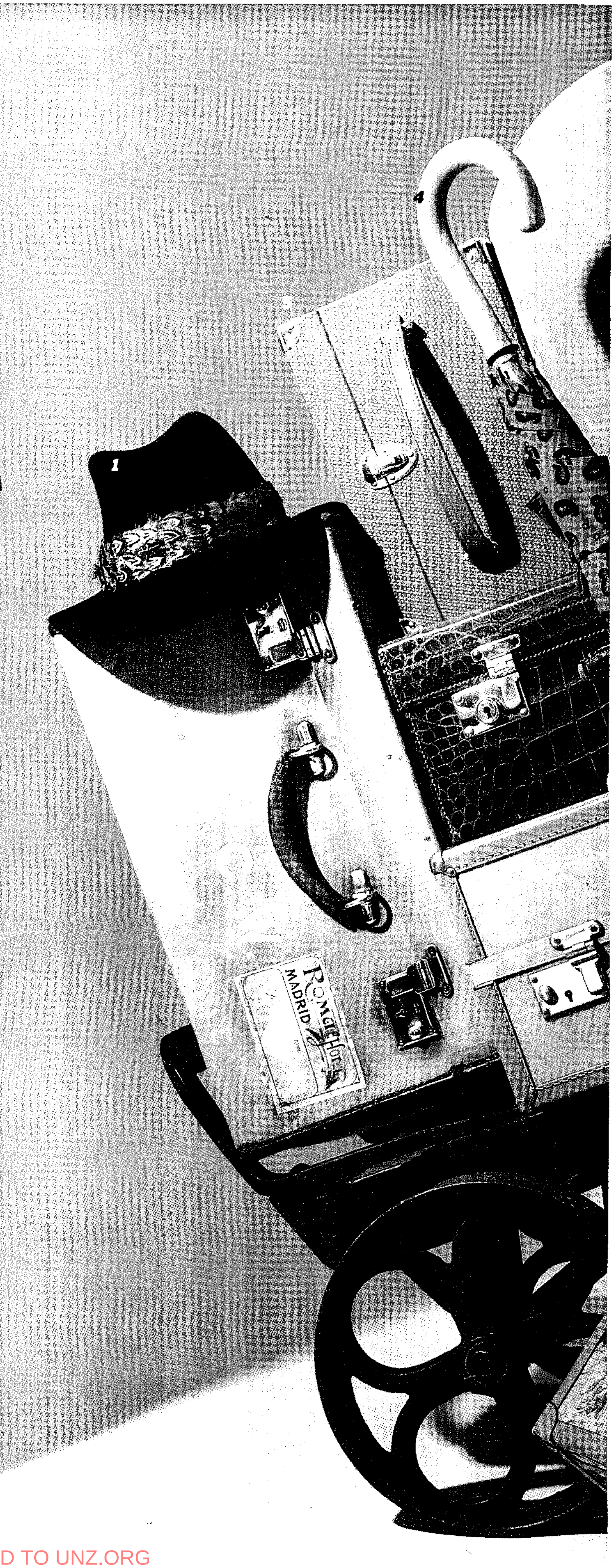
Styling by Happy Massee. Santa's bag designed by Tony Bryant Designs, Inc.

PHOTOGRAPH BY MICHAEL SAHAIDA

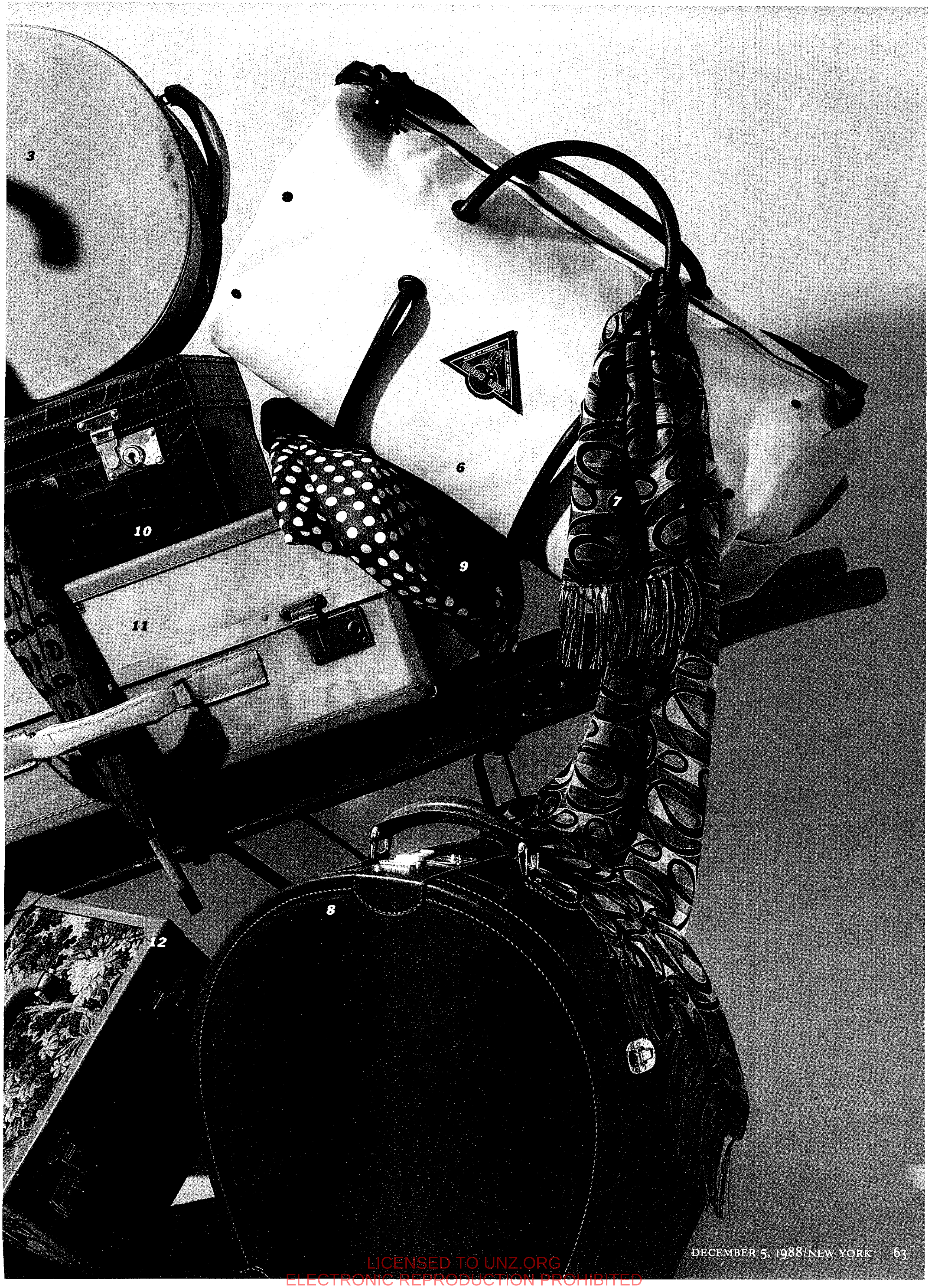
ON THE 20th CENTURY LIMITED



1, 2, 3 & 4 *Makins felt fedora with feather hatband is $105, Sentimento's vintage English linen trunk and hatbox with leather trim are $495 and $450, and Etro wood-handled paisley umbrella is $200, on Bergdorf Goodman's second floor.* **5** *Delphine Kohler square cosmetics case with brass fittings is $535 in Masterpieces on Macy's third floor.* **6** *Moon Line rubberized-vinyl duffel bag with rubber handles is $85 at Dot Zero (165 Fifth Avenue, at 22nd Street, 533-8322).* **7 & 8** *Deco silk scarf is $135, and oversize leather hatbox is $765 on Barneys New York main floor.* **9** *Polka-dotted cotton robe is $140 at Ascot Chang (7 West 57th Street, 759-3333).* **10** *Antique alligator traveling toiletry case with gilt-silver bottles, brushes, hand mirror, and shoehorn is $4,500 at Kentshire Galleries (37 East 12th Street, 673-6644).* **11** *Forties Hartman three-piece parchment luggage set (three-suiter shown) is $975 at Secondhand Rose (573 Hudson Street, 989-9776).* **12** *Wool-tapestry train case with removable jewelry tray to fit into hotel safes is $990 at Mark Cross (645 Fifth Avenue, near 51st Street, 421-3000).*



PHOTOGRAPH BY DAVID LAWRENCE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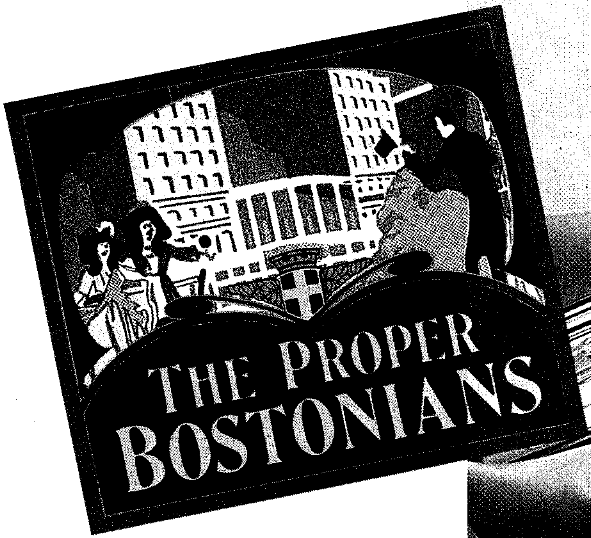
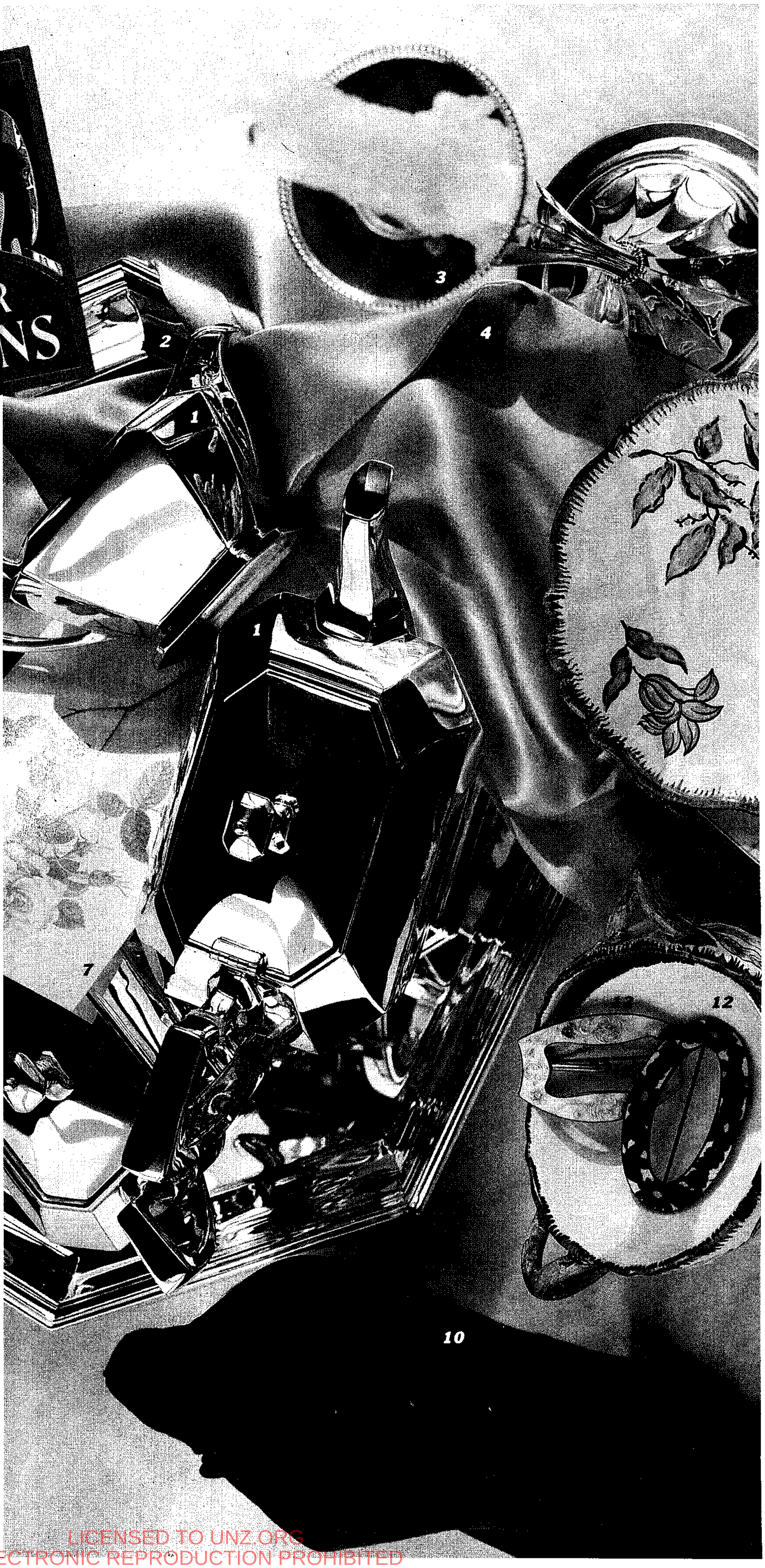


1, 2 & 3 *Forties Durgin/Gorham four-piece sterling-silver tea-and-coffee service (coffeepot not shown) is $3,500, Wallace contemporary silver-plate tray is $75, and turn-of-the-century sterling-silver Tiffany candlesticks are $3,900 a pair at Fortunoff (681 Fifth Avenue, near 54th Street, 758-6660).* **4** *Morgan Taylor 70-inch-long silk scarves are $38 on Macy's main floor.* **5** *Deruta hand-painted ceramic cups and saucers are $45 in Chelsea Passage at Barneys New York.* **6** *Gianfranco Ferré for Diego Della Valle red suede pumps with satin frogs are $330 at Diego Della Valle (462 West Broadway, 420-8419).* **7 & 8** *Botanical postcards from the Victoria and Albert Museum are $5 for ten, and hand-painted Limoges café au lait cup and saucer is $140 at Cherchez (862 Lexington Avenue, at 65th Street, 737-8215).* **9 & 10** *Red suede pumps with satin bows are $190, and gray suede and black leather buttoned ankle boots are $255 at Peter Fox Shoes (105 Thompson Street, 431-6359; and 378 Amsterdam Avenue, at 78th Street, 874-6399).* **11** *Paloma Picasso hunter-green suede-and-wrought-iron handbag is $435 on Saks Fifth Avenue's third floor.* **12 & 13** *Vintage cloisonné-and-brass cloak pin is $110, and Victorian enameled brass cloak pin is $140 at the Belle Epoch (211 East 60th Street, 319-7870).*



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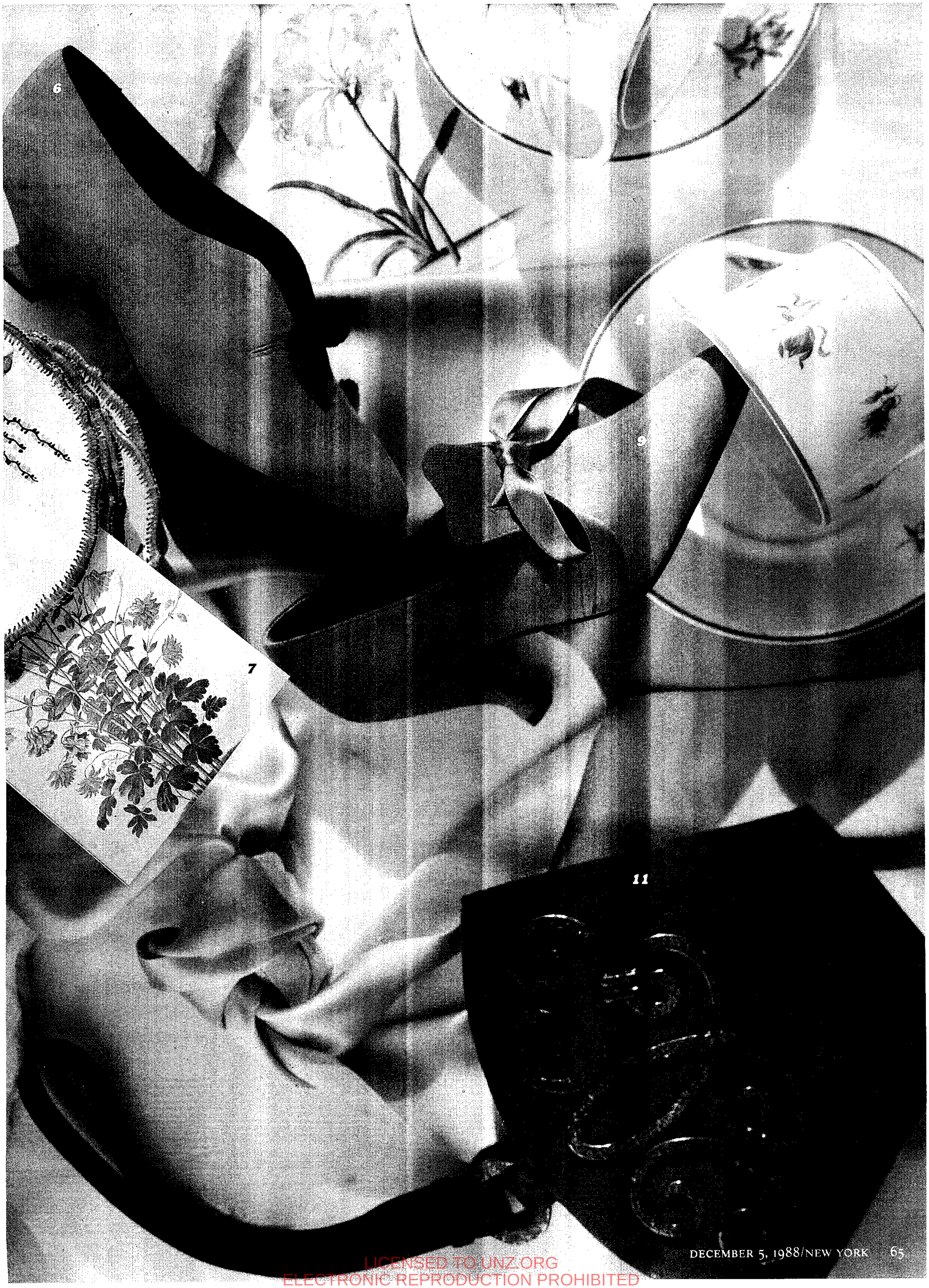
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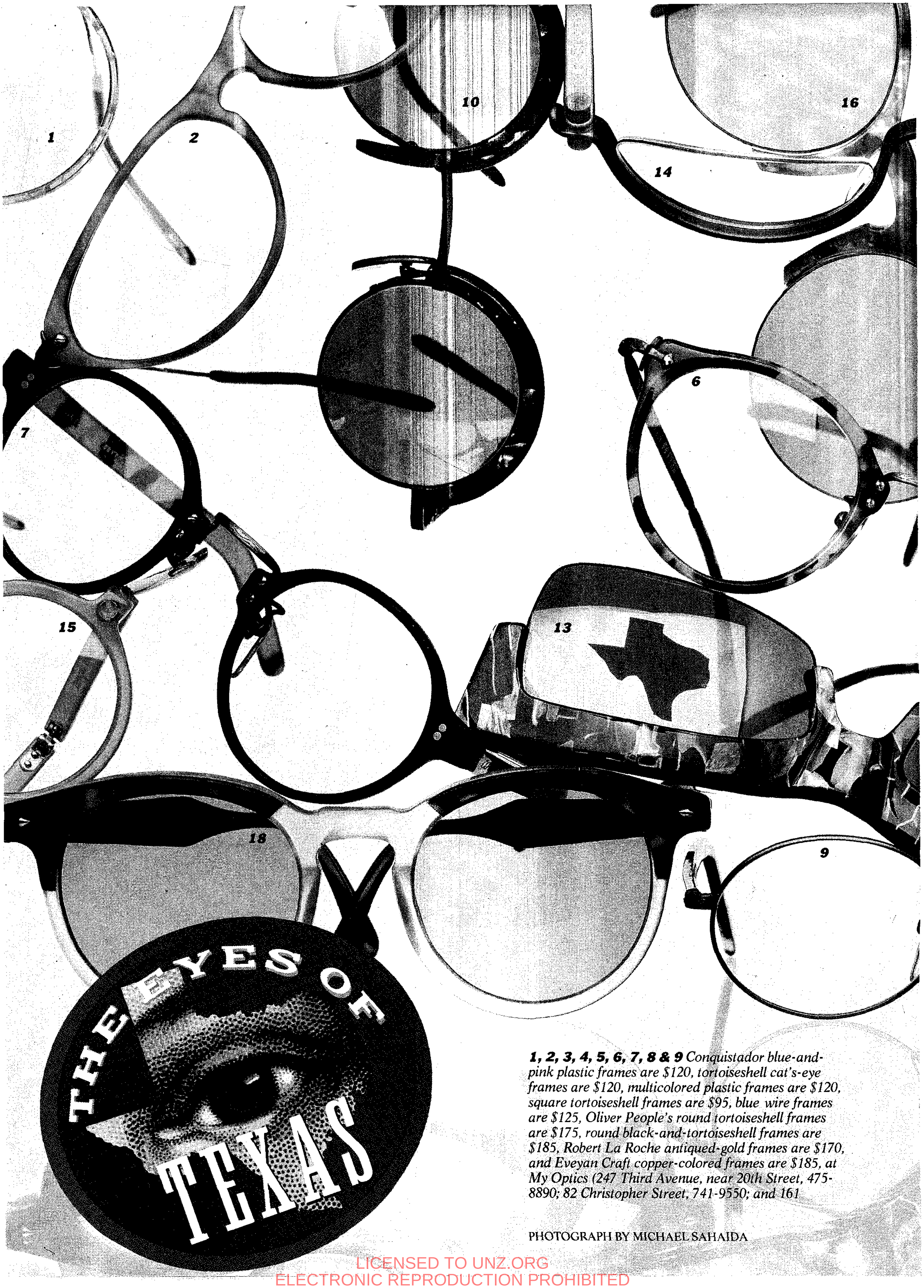
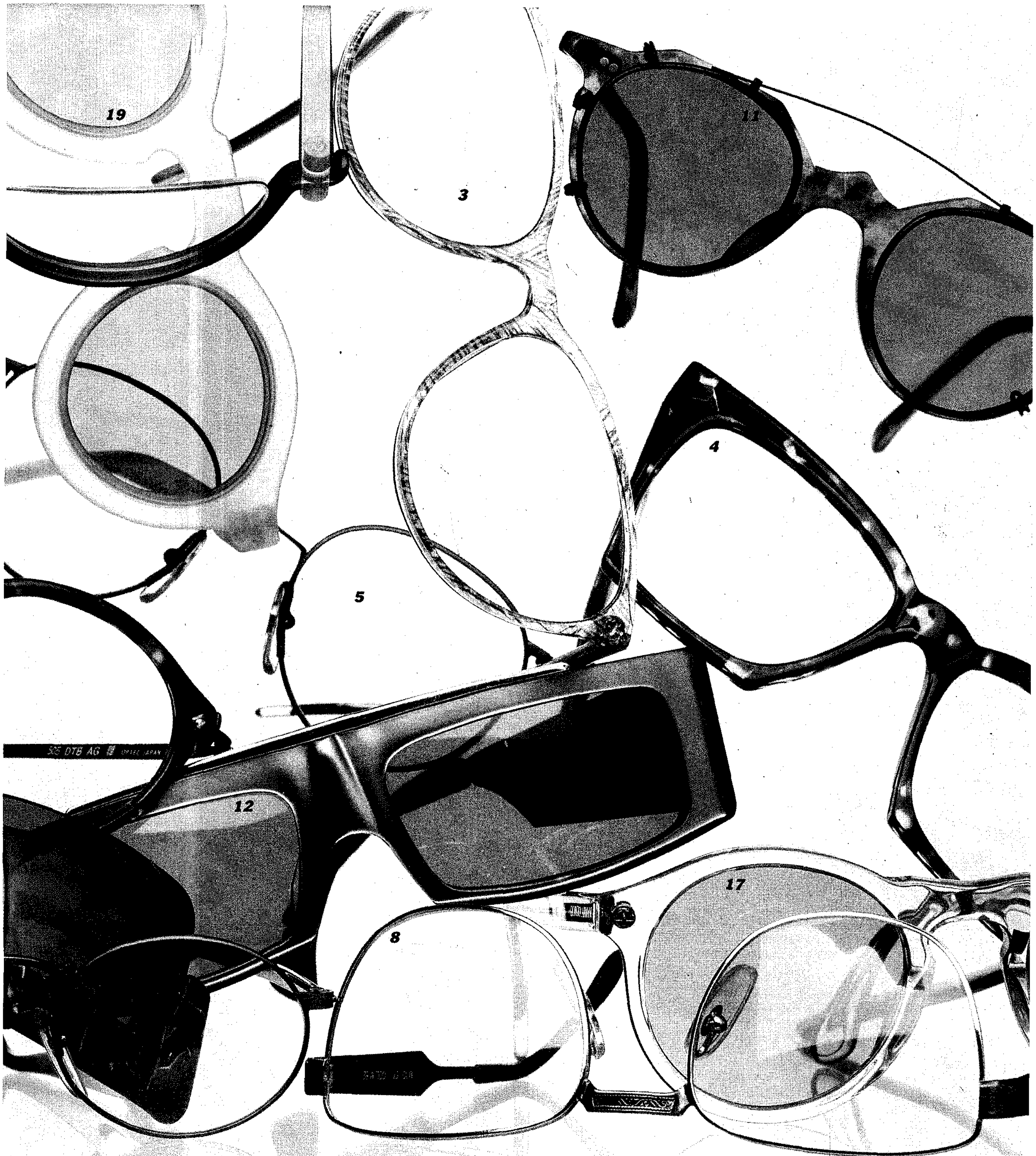


THE EYES OF TEXAS

1, 2, 3, 4, 5, 6, 7, 8 & 9 *Conquistador blue-and-pink plastic frames are $120, tortoiseshell cat's-eye frames are $120, multicolored plastic frames are $120, square tortoiseshell frames are $95, blue wire frames are $125, Oliver People's round tortoiseshell frames are $175, round black-and-tortoiseshell frames are $185, Robert La Roche antiqued-gold frames are $170, and Eveyan Craft copper-colored frames are $185, at My Optics (247 Third Avenue, near 20th Street, 475-8890; 82 Christopher Street, 741-9550; and 161*

PHOTOGRAPH BY MICHAEL SAHAIDA

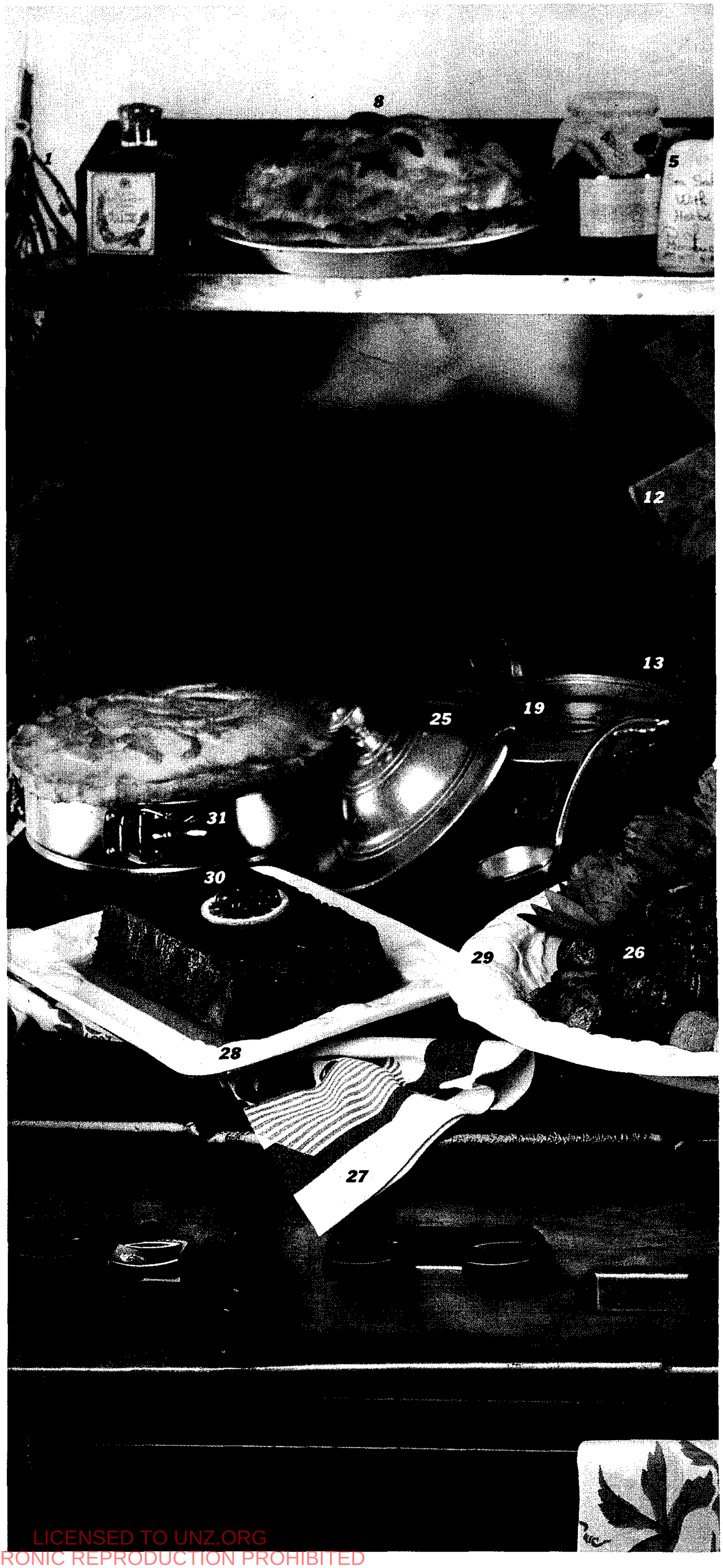


Madison Avenue, near 33rd Street, 685-9770). ***10, 11, 12 & 13*** *Alain Mikli cast-iron mirrored sunglasses are $675, Oliver People's matte-tortoiseshell frames are $155 (sunglass clip is $75), Claude Montana for Alain Mikli plastic-and-metal sunglasses are $400, and Claude Montana rainbow mirrored sunglasses are $245 at Optica (Trump Tower, 725 Fifth Avenue, at 56th Street, 319-9147).* ***14 & 15*** *Anodized-aluminum reading glasses are $165, and Francois Pinton butterscotch folding eyeglasses are $140 at Robert Marc Opticians (1046 Madison Avenue, near 79th Street, 988-9600; and 190 Columbus Avenue, near 69th Street, 799-4600).* ***16, 17 & 18*** *Giorgio Armani tortoiseshell-frame sunglasses are $185, translucent-green plastic sunglasses are $185, and white-and-tortoiseshell sunglasses are $185 at Giorgio Armani (815 Madison Avenue, at 68th Street, 988-9191).* ***19*** *Frosted French sunglasses are $45 at Dot Zero (165 Fifth Avenue, at 22nd Street, 533-8322).*

AN ALL-AMERICAN CHRISTMAS
HOME ON THE
Range

***1 & 2** Dried peppers are $12, and tumbleweed is $25 to $40 a bunch at Budding Affair (116 West Houston Street, 979-6667). **3, 4, 5, 6 & 7** Le Tenute d'Altavilla balsamic vinegar is $24.50, Mazzetti cherries in liquor are $15, sea salt and ground pepper with herbs of Provence are $7.50 each, Perugina torrone is $11.95, and Pommery Bordeaux wine vinegar is $11.95 at Fratelli Cangiano (100 West Houston Street, 477-5377). **8, 9, & 10** Classic apple pie is $35, oversize country breads are $3 to $4 a pound, and stuffed poussin are $17.50 each at E.A.T. (1064 Madison Avenue, near 80th, 772-0022). **11, 12, 13, 14, 15 & 16** Homespun pot holders are $12, antique cutting boards are $40 to $195, muffin tin is $65, grater is $45, tin cooking utensils are $15 to $150, and agateware pails are $39 and $92 at Pantry & Hearth (121 East 35th Street, 889-0026). **17** Gingerbread cookie is $15 at E.A.T. Gifts (1062 Madison Avenue, near 80th, 861-2544). **18 & 19** Dried-corn-and-jalapeño pudding is $6.95 a pound, and spicy pumpkin soup is $4 a pint at Indiana Market (80 Second Avenue, 505-7290). **20** Chocolate-cream roll is $13.95 at The Main Course (1608 Third Avenue, near 90th, 860-4440). **21** Fruit-stuffed loin of pork is $16 a pound at Neuman & Bogdonoff (1385 Third Avenue, near 78th, 861-0303). **22** Roasted-pepper-and-bean salad is $11 a pound at Petak's (1244 Madison Avenue, near 89th, 722-7711). **23** Antique copper spatula is $495 at Bob Pryor Antiques (1023 Lexington Avenue, near 73rd, 688-1516). **24 & 25** Wilton pewter tea kettle is $75, and tureen with ladle is $75 at B. Altman's. **26** Boned-and-rolled saddle of venison is $24 a pound at Balducci's (424 Avenue of the Americas, 673-2600). **27** Thirties kitchen towels are $8 at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330). **28 & 29** Ceramic platters are $40 and $110 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888). **30** Apple-raisin bread pudding with rum syrup is $20 at Pasta Prego (72 West 45th Street, 997-0033). **31** Apple pie with Cheddar crust is $16.50 at the Little Pie Company (410 West 43rd Street, 736-4780).*

PHOTOGRAPH BY BRIAN HAGIWARA



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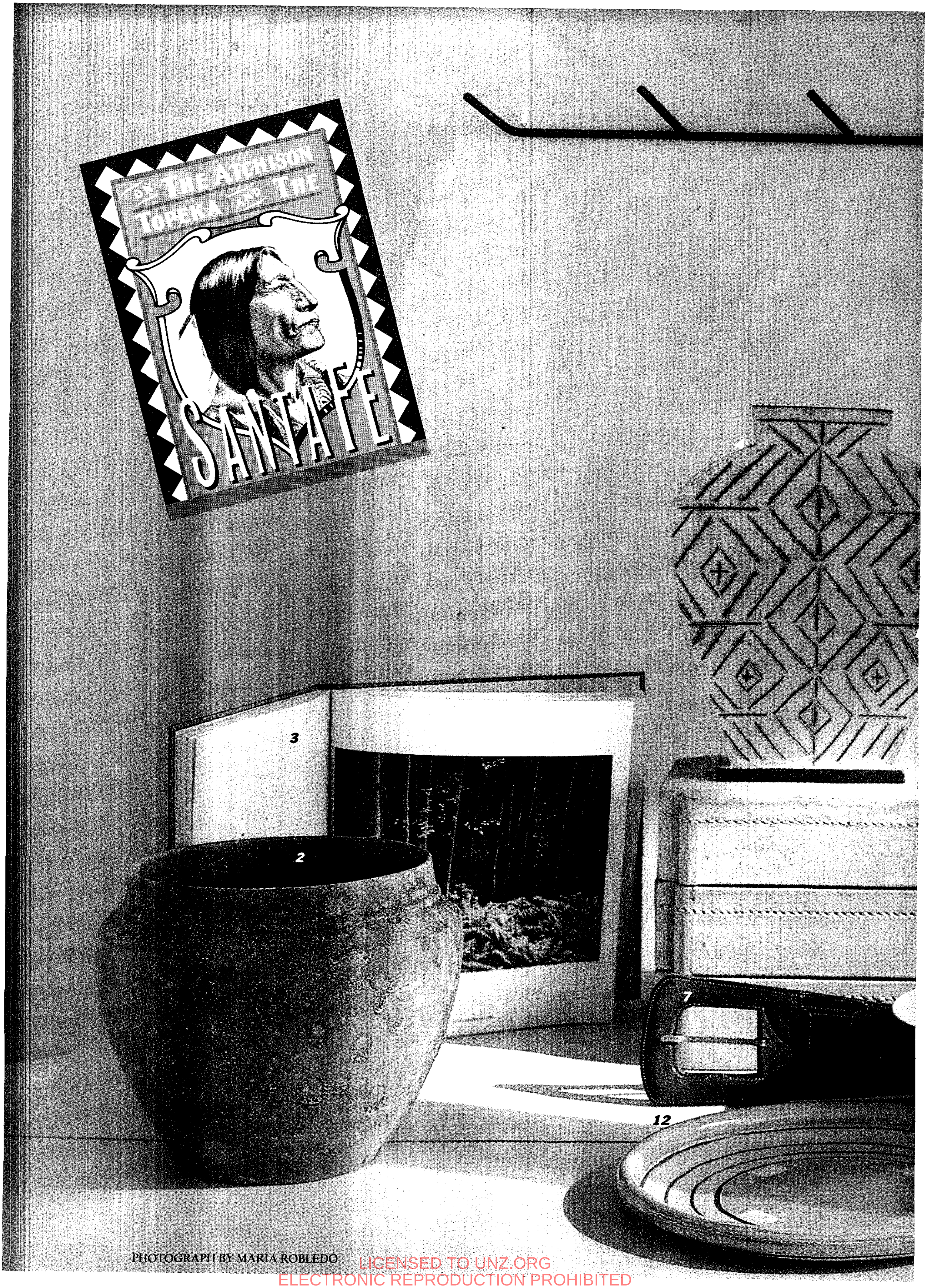
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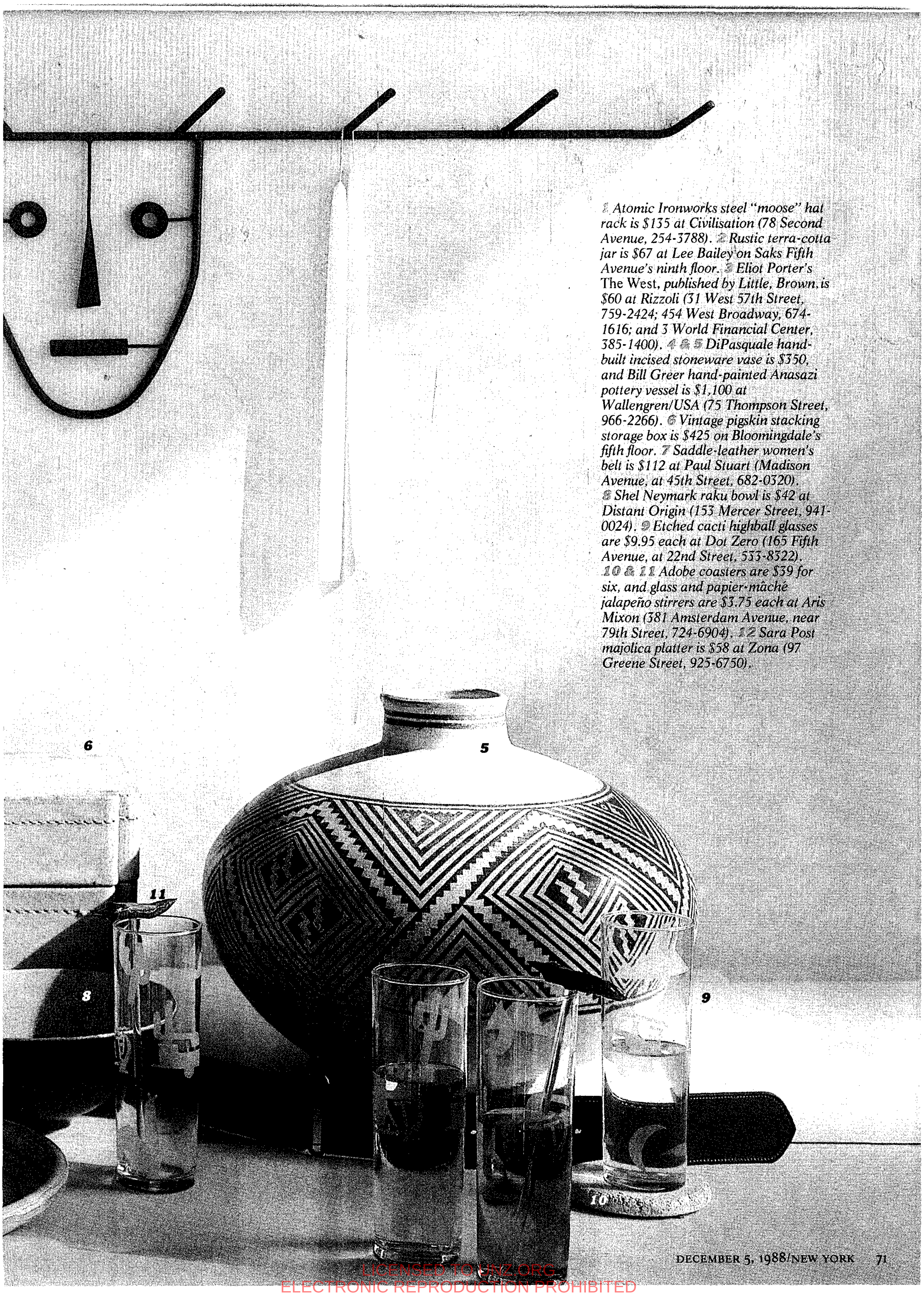
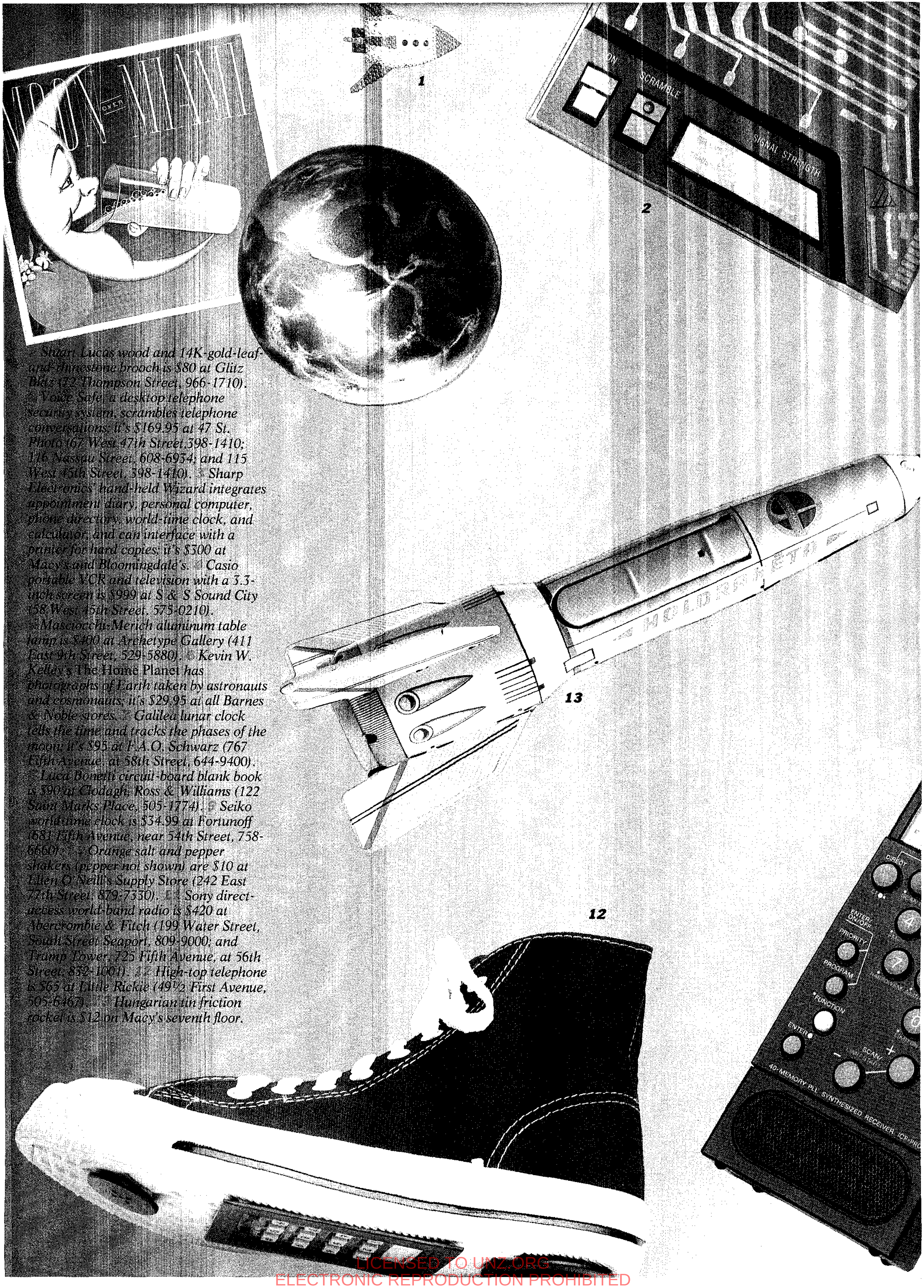
PHOTOGRAPH BY MARIA ROBLEDO



1 *Atomic Ironworks steel "moose" hat rack is $135 at Civilisation (78 Second Avenue, 254-3788).* **2** *Rustic terra-cotta jar is $67 at Lee Bailey on Saks Fifth Avenue's ninth floor.* **3** *Eliot Porter's* The West, *published by Little, Brown, is $60 at Rizzoli (31 West 57th Street, 759-2424; 454 West Broadway, 674-1616; and 3 World Financial Center, 385-1400).* **4 & 5** *DiPasquale hand-built incised stoneware vase is $350, and Bill Greer hand-painted Anasazi pottery vessel is $1,100 at Wallengren/USA (75 Thompson Street, 966-2266).* **6** *Vintage pigskin stacking storage box is $425 on Bloomingdale's fifth floor.* **7** *Saddle-leather women's belt is $112 at Paul Stuart (Madison Avenue, at 45th Street, 682-0320).* **8** *Shel Neymark raku bowl is $42 at Distant Origin (153 Mercer Street, 941-0024).* **9** *Etched cacti highball glasses are $9.95 each at Dot Zero (165 Fifth Avenue, at 22nd Street, 533-8322).* **10 & 11** *Adobe coasters are $39 for six, and glass and papier-mâché jalapeño stirrers are $3.75 each at Aris Mixon (381 Amsterdam Avenue, near 79th Street, 724-6904).* **12** *Sara Post majolica platter is $58 at Zona (97 Greene Street, 925-6750).*



1 Stuart Lucas wood and 14K-gold-leaf-and-rhinestone brooch is $80 at Glitz Blitz (72 Thompson Street, 966-1710). 2 Voice Safe, a desktop telephone security system, scrambles telephone conversations; it's $169.95 at 47 St. Photo (67 West 47th Street, 398-1410; 116 Nassau Street, 608-6934; and 115 West 45th Street, 398-1410). 3 Sharp Electronics' hand-held Wizard integrates appointment diary, personal computer, phone directory, world-time clock, and calculator, and can interface with a printer for hard copies; it's $300 at Macy's and Bloomingdale's. 4 Casio portable VCR and television with a 3.3-inch screen is $999 at S & S Sound City (58 West 45th Street, 575-0210). 5 Masciocchi-Merich aluminum table lamp is $400 at Archetype Gallery (411 East 9th Street, 529-5880). 6 Kevin W. Kelley's The Home Planet *has photographs of Earth taken by astronauts and cosmonauts; it's $29.95 at all Barnes & Noble stores. 7 Galileo lunar clock tells the time and tracks the phases of the moon; it's $95 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400). 8 Luca Bonetti circuit-board blank book is $90 at Clodagh, Ross & Williams (122 Saint Marks Place, 505-1774). 9 Seiko world-time clock is $34.99 at Fortunoff (681 Fifth Avenue, near 54th Street, 758-6660). 10 Orange salt and pepper shakers (pepper not shown) are $10 at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330). 11 Sony direct-access world-band radio is $420 at Abercrombie & Fitch (199 Water Street, South Street Seaport, 809-9000; and Trump Tower, 725 Fifth Avenue, at 56th Street, 832-1001). 12 High-top telephone is $65 at Little Rickie (49½ First Avenue, 505-6467). 13 Hungarian tin friction rocket is $12 on Macy's seventh floor.*

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The Home Planet
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MEMORY SCAN
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GALILEA
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LORIDA

WE'LL HAVE
MANHATTAN
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O'NEILL
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Montagnani tea service is $1,000 at the L. S. Collection (765 Madison Avenue, at 66th Street, 472-3355). Eclipse cocktail glass is $27 at D. F. Sanders & Co. (952 Madison Avenue, at 75th Street, 879-6161; and 386 West Broadway, 925-9040). The Library of America's 100th-anniversary three-volume edition of the complete plays of Eugene O'Neill is $100 at Endicott Booksellers (450 Columbus Avenue, near 81st Street, 787-6300), and Drama Bookshop (723 Seventh Avenue, near 48th Street, second floor, 944-0595).

Lettering by Gary Hallgren.

PHOTOGRAPH BY DAVID LAWRENCE

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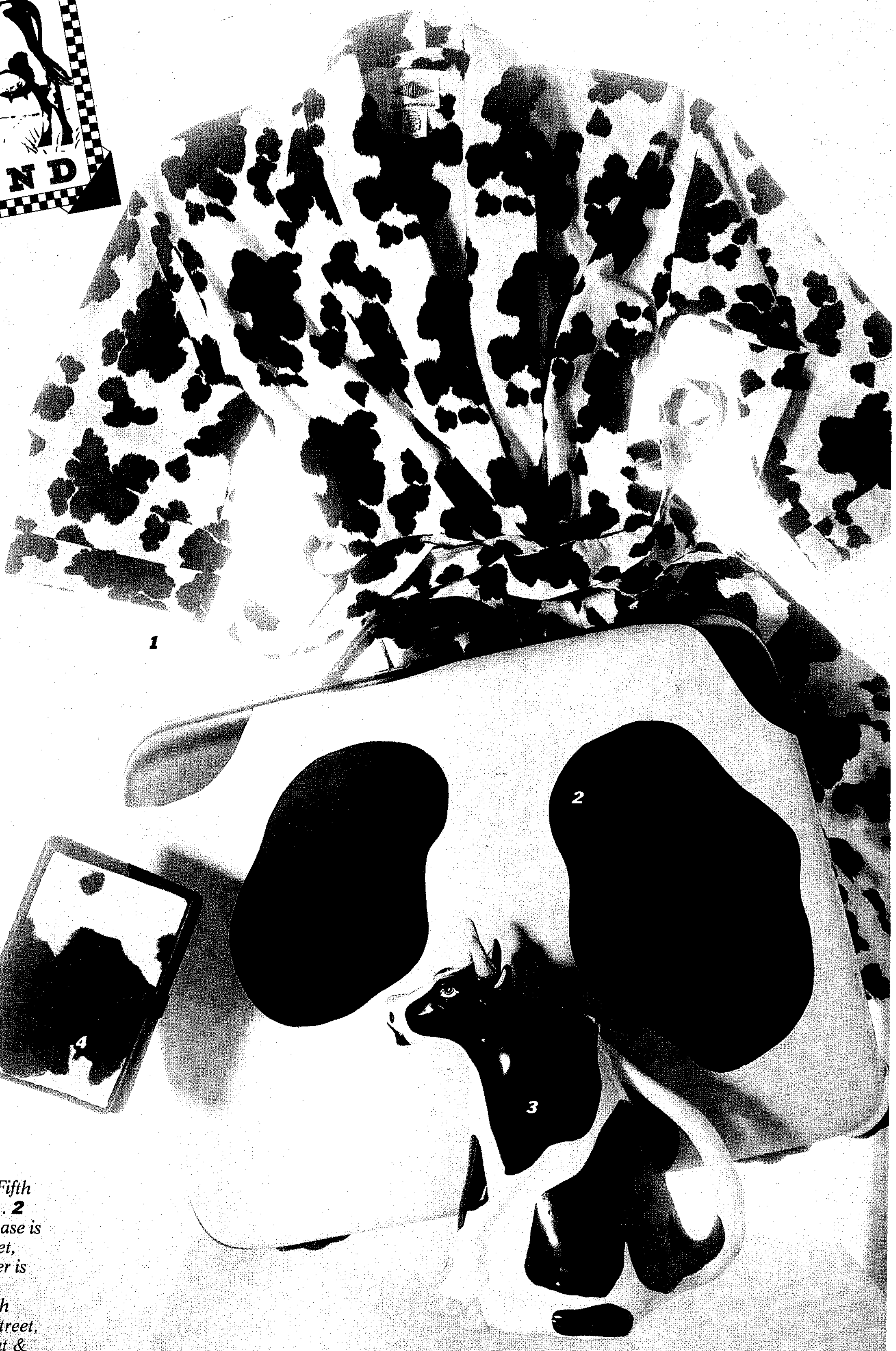
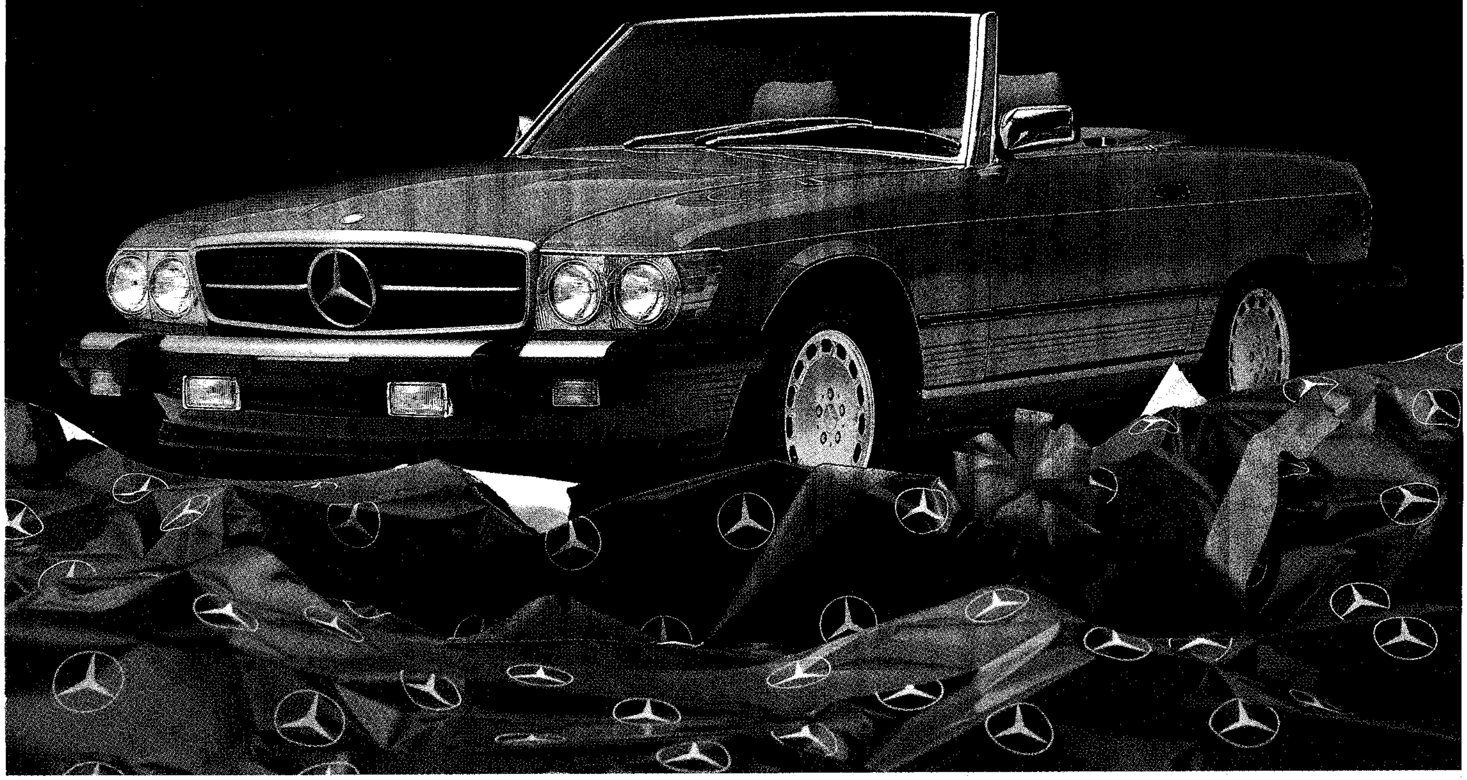
I'M AN OLD
COWHAND



1 Holstein-printed cotton-terry bathrobe is $55 at Dot Zero (165 Fifth Avenue, at 22nd Street, 533-8322). ***2*** *Hand-painted* faux-*cowhide suitcase is $550 at Detente (96 East 7th Street, 529-7323).* ***3*** *Porcelain cow pitcher is $130 at The Laughing Giraffe (1065 Lexington Avenue, near 75th Street, 570-9528; and 234 Court Street, Brooklyn, 718-852-3635).* ***4*** *Wright & Teague cowhide agenda is $90 on Macy's second floor.*

PHOTOGRAPH BY TONY CENICOLA

Have you been very, very, very good?



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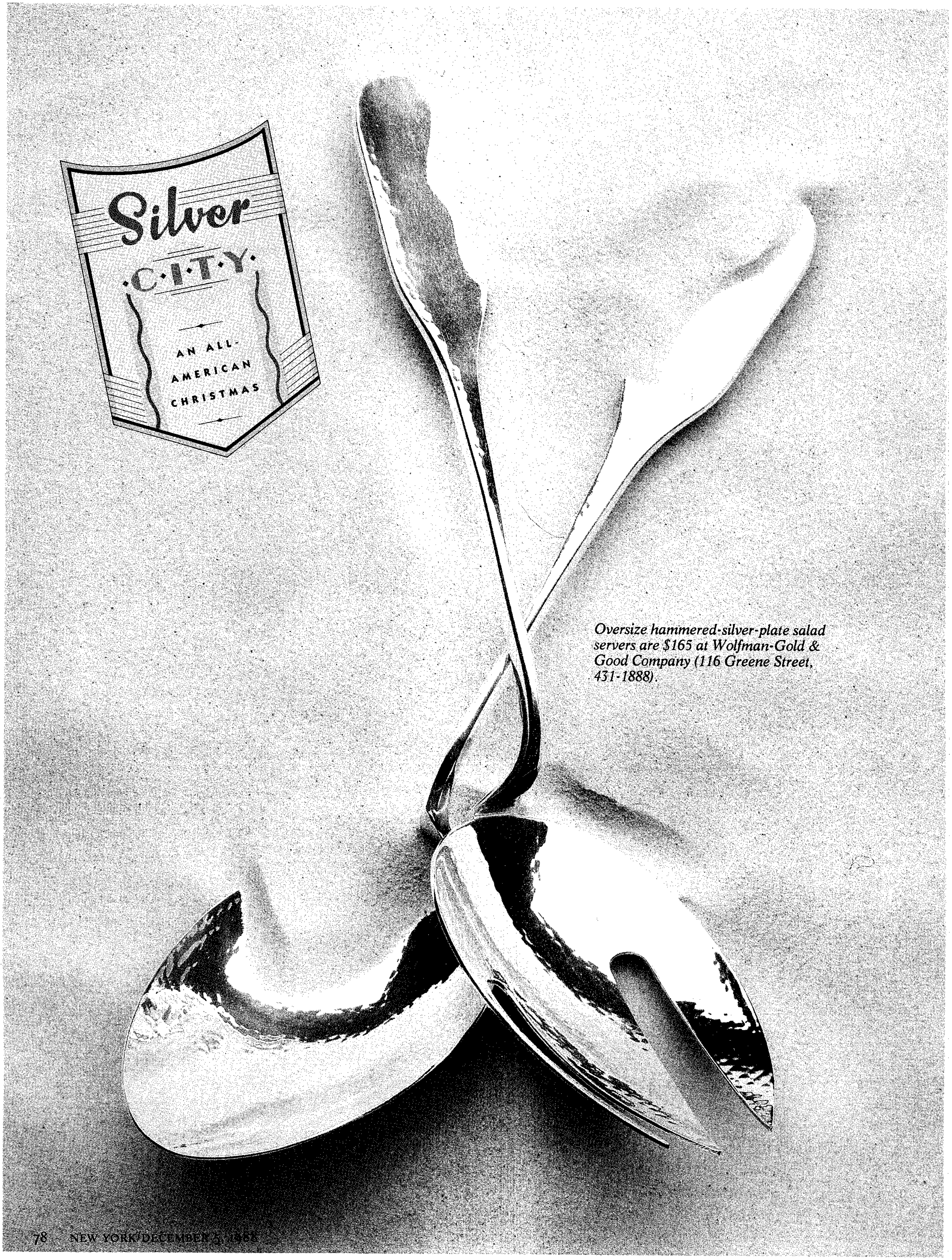
Silver CITY

AN ALL-AMERICAN CHRISTMAS



Oversize hammered-silver-plate salad servers are $165 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

PHOTOGRAPH BY DAVID LAWRENCE

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Ptisenbon by Tartine et Chocolat
MACY'S
HERALD SQUARE
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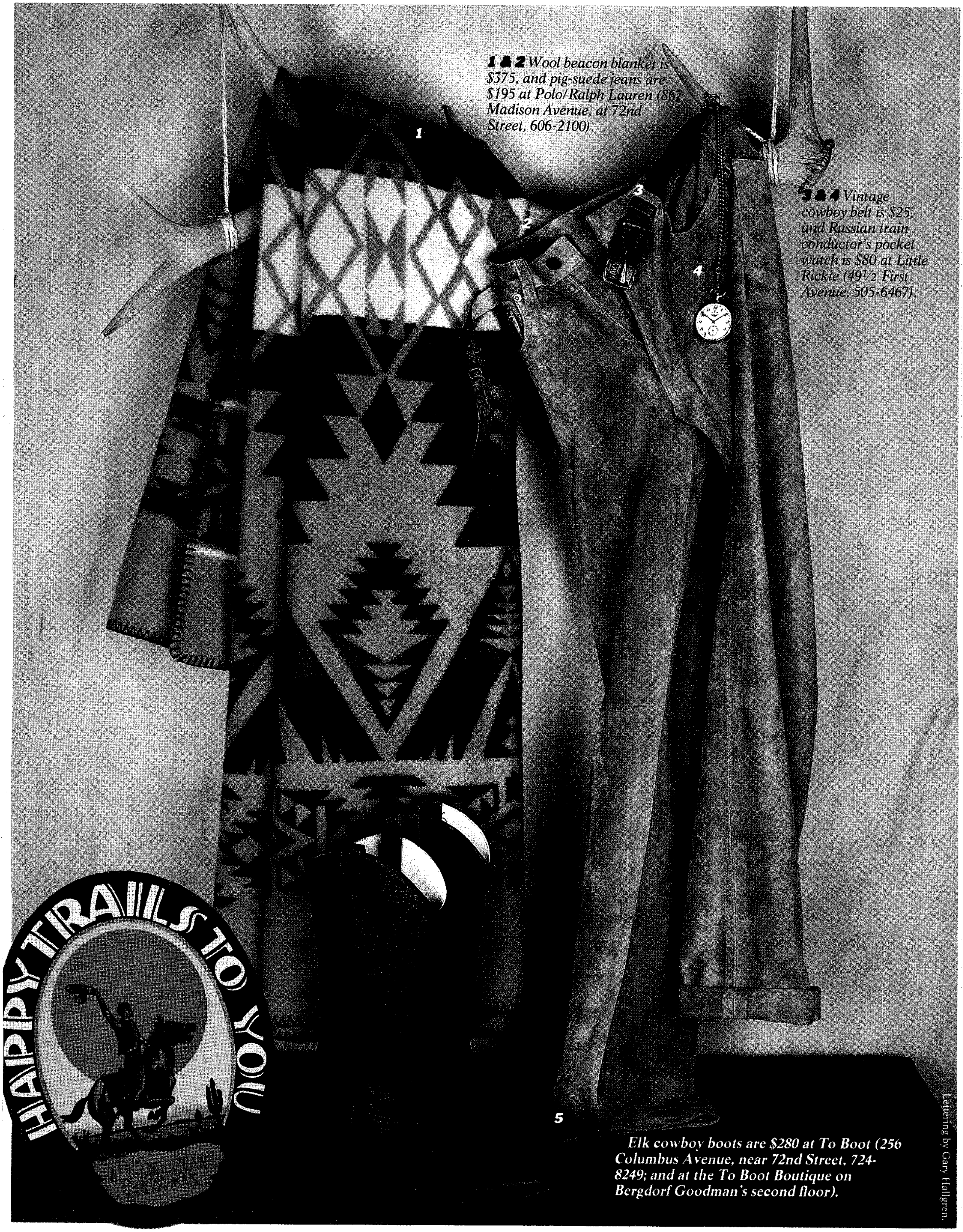


1 & 2 *Wool beacon blanket is $375, and pig-suede jeans are $195 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100).*

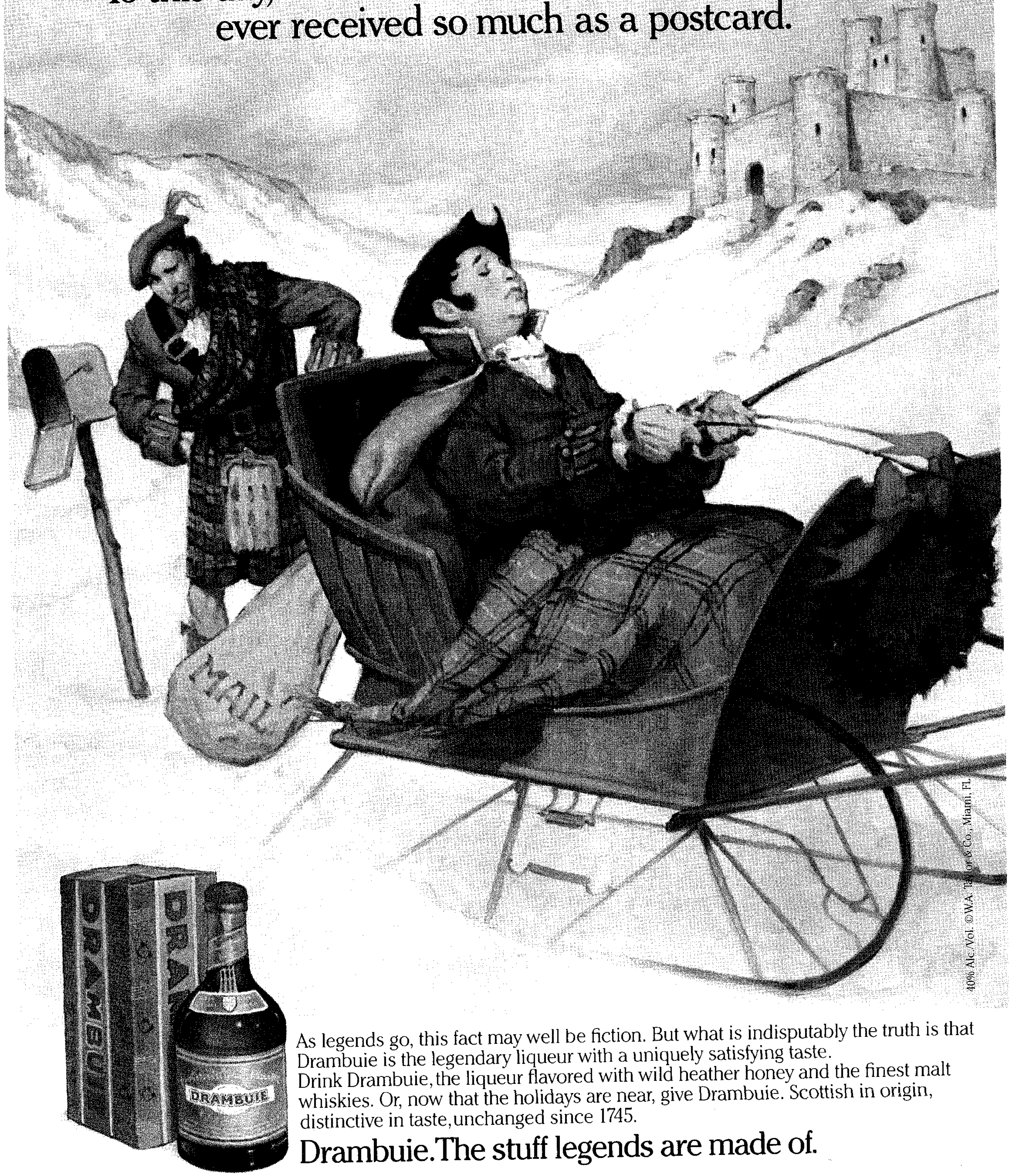
3 & 4 *Vintage cowboy belt is $25, and Russian train conductor's pocket watch is $80 at Little Rickie (49½ First Avenue, 505-6467).*

***5** Elk cowboy boots are $280 at To Boot (256 Columbus Avenue, near 72nd Street, 724-8249; and at the To Boot Boutique on Bergdorf Goodman's second floor).*

Lettering by Gary Hallgren.

PHOTOGRAPH BY BRIAN HAGIWARA

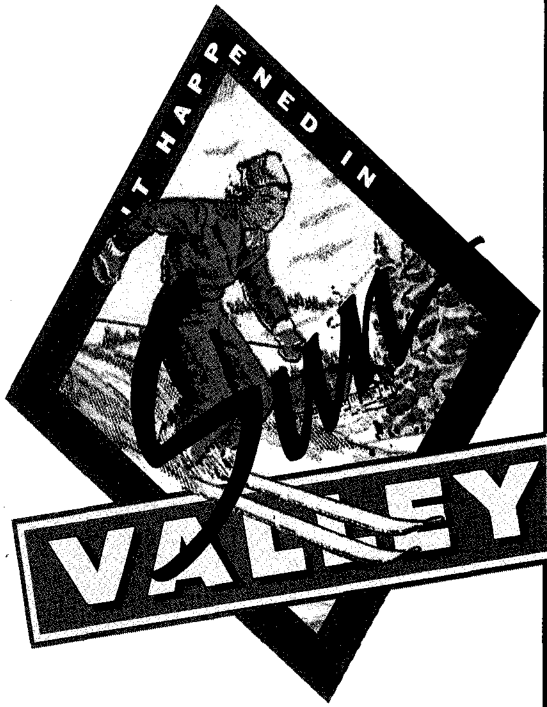
In 1762, Hugh McDermott neglected to give a bottle of Drambuie to the postman for Christmas. To this day, no member of the McDermott clan has ever received so much as a postcard.

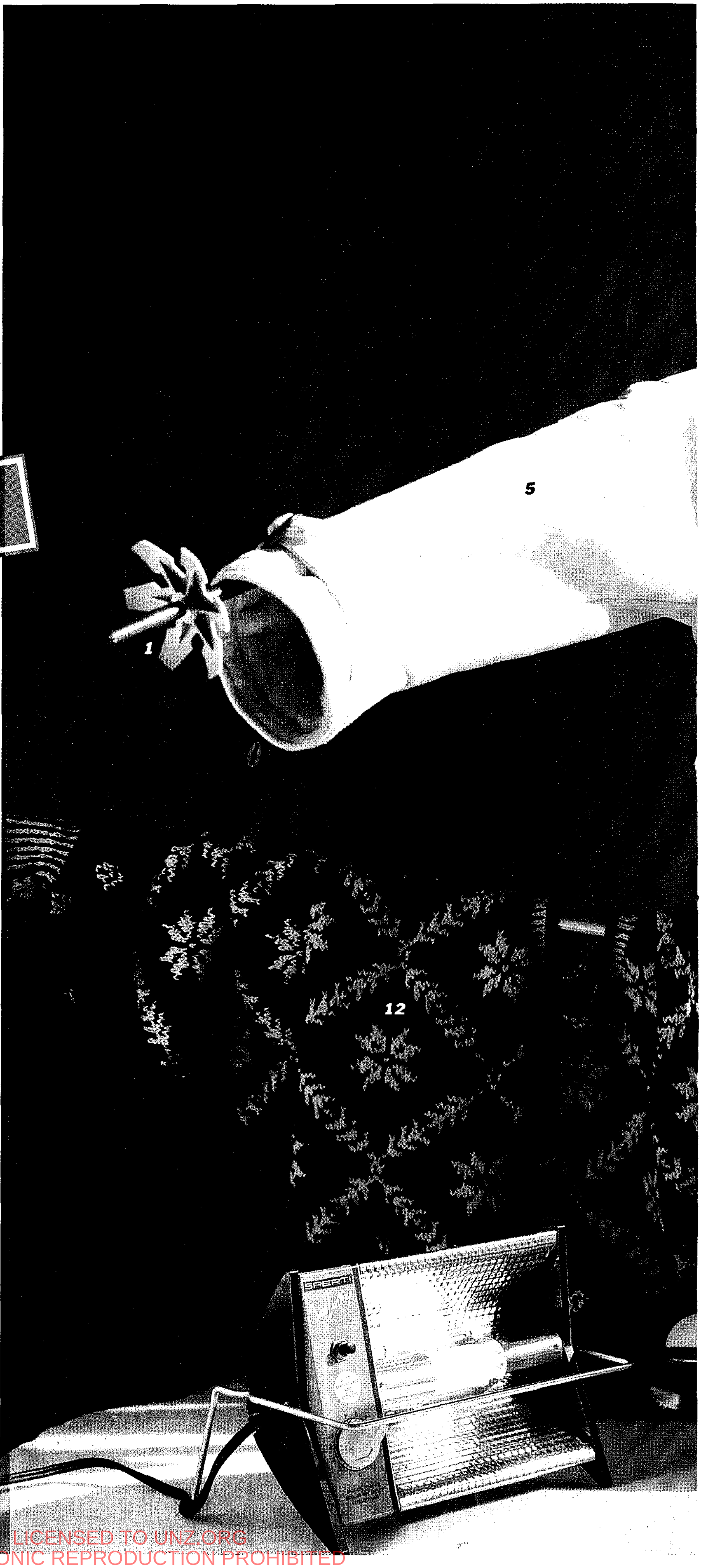


40% Alc./Vol. ©W.A. Taylor & Co., Miami, FL

As legends go, this fact may well be fiction. But what is indisputably the truth is that Drambuie is the legendary liqueur with a uniquely satisfying taste.
Drink Drambuie, the liqueur flavored with wild heather honey and the finest malt whiskies. Or, now that the holidays are near, give Drambuie. Scottish in origin, distinctive in taste, unchanged since 1745.

Drambuie. The stuff legends are made of.





1, 2, 3 & 4 *Allsop Racer ski poles are $60, Nishizawa Boron SL high-performance skis are $565, Marker M46 bindings are $180, and Meister wool-blend children's ski sweaters (sizes 4 to 14) are $52 and $56 at Scandinavian Ski & Sport Shop (40 West 57th Street, 757-8524).* **5, 6, 7 & 8** *Women's zippered shearling jacket is $1,396, white mink trapper hat is $640, classic stretch ski pants are $238, and wool-ragg reindeer scarf is $100 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100).* **9** *Youngsters' hand-knitted wool hat-and-mitten sets are $35 at Granny Made (381 Amsterdam Avenue, near 78th Street, 496-1222).* **10** *Porsche Design Ski Goggles are $95 at the Melbourne Collection (25 West 43rd Street, Suite 311, 391-1119).* **11** *Leather skates with Sheffield steel blades are $87.50 at Peck & Goodie (919 Eighth Avenue, near 54th Street, 246-6123).* **12** *Hand-knitted cotton snowflake sweater is $165 at J. McLaughlin (976 Second Avenue, near 51st Street, 308-4100; 1343 Third Avenue, near 77th Street, 879-9565; and 1260 Madison Avenue, near 90th Street, 369-4830).*

PHOTOGRAPH BY MARIA ROBLEDO

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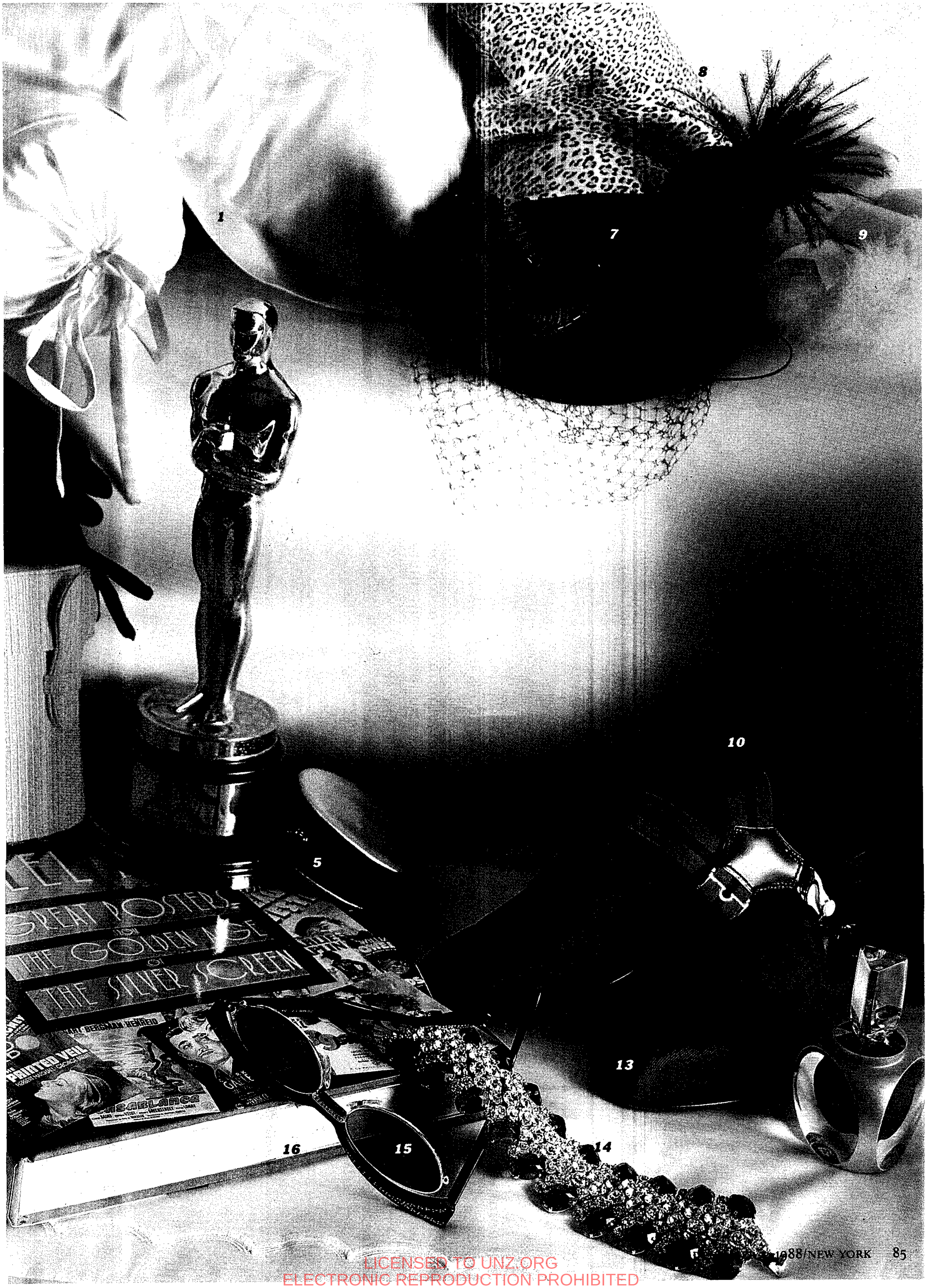
HOORAY FOR HOLLYWOOD

1, 2 & 3 *Cocoon standard pillow shams are $185, $225, and $250, neck-roll sham is $115, and queen-size silk comforter is $1,750 on Bergdorf Goodman's seventh floor, and at E. Braun & Co. (717 Madison Avenue, near 63rd Street, 838-0650).* **4 & 5** *Paloma Picasso satin evening bag, and metallic-gold-and-satin coin purse are $500 and $128 on Bergdorf Goodman's main floor.* **6** *Beaded black wool gloves with houndstooth cuffs are $88 at Glitz Blitz (72 Thompson Street, 966-1710).* **7** *Plumed black velvet veiled cocktail hat is $475 at Natasha L.G. (59 Thompson Street, 925-7335).* **8** *Leopard-print leather hat is $200 at Eva Wing Millinery (691-8006, by appointment).* **9, 10 & 11** *Swansdown powder puffs are $60, sock garters are $18.50, and ribbed-silk-faille handbag is $145 at Barneys New York.* **12** *Correia gilt-glass perfume bottle is $220 on Saks Fifth Avenue's ninth floor.* **13** *Gianfranco Ferré for Diego Della Valle men's satin-faille slip-ons are $320 at Diego Della Valle (462 West Broadway, 420-8419).* **14** *Forties* faux–*emerald-and-diamond "diva" bracelet is $675 at Muriel Karasik (1094 Madison Avenue, at 82nd Street, 535-7851).* **15** *Robert La Roche rhinestone butterfly sunglasses are $200 at Optica (Trump Tower, 725 Fifth Avenue, at 56th Street, 319-9147).* **16** *Stephen Rebello and Richard Allen's* Reel Art: Great Posters From the Golden Age of the Silver Screen *is $75 at Rizzoli (31 West 57th Street, 759-2424; 454 West Broadway, 674-1616; and 3 World Financial Center, 385-1400).* **17** *Anne Klein silk-velvet-and-satin evening slippers are $184 on Macy's fifth floor.*

PHOTOGRAPH BY BRIAN HAGIWARA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GREAT POSTERS OF THE GOLDEN AGE OF THE SILVER SCREEN
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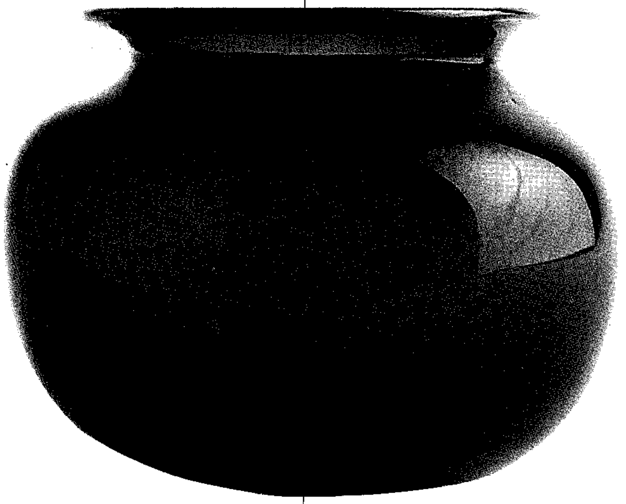
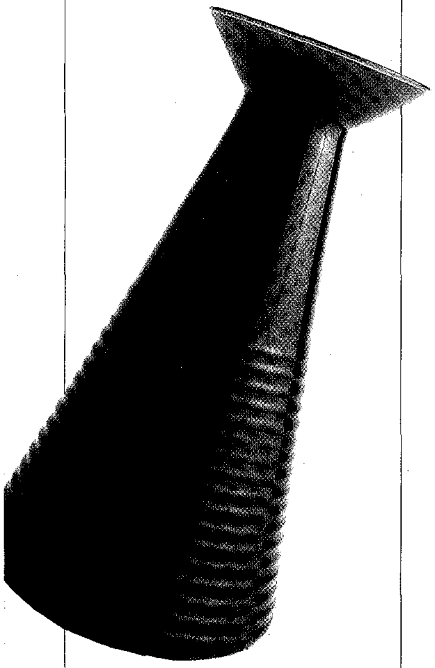
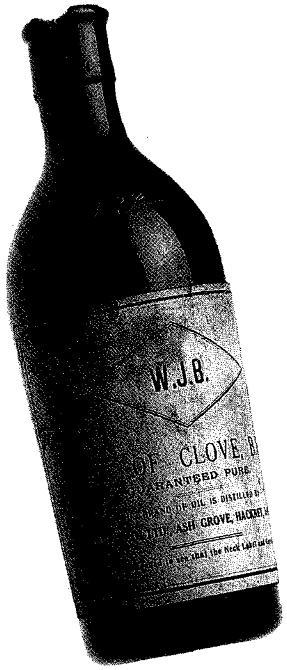
ST. LOUIS
BLUES

Victorian posy holder is $225 at James II Galleries (15 East 57th Street, 355-7040).





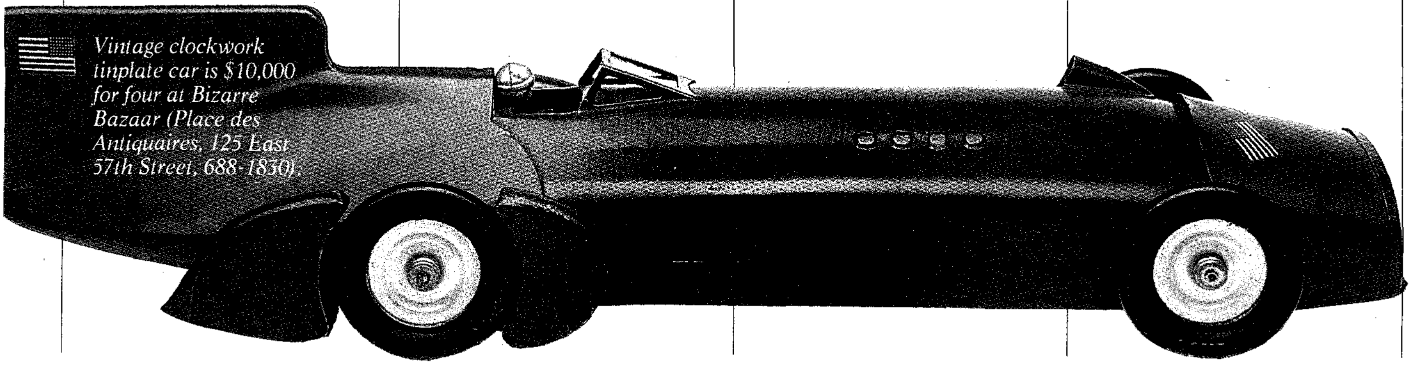
Vetreria Etrusca blue glass vase is $45 at Lazy Susan (1049 Third Avenue, at 62nd Street, 355-3663).



Antique apothecary bottle with original label is $50 in the Corner Shop on Macy's ninth floor.

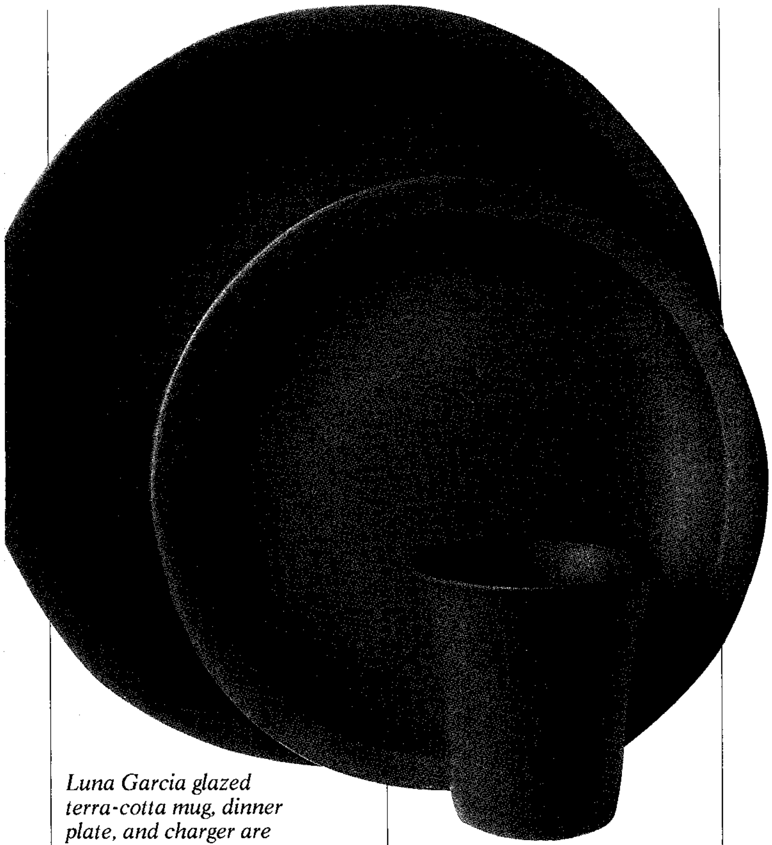
Vintage lapis-platinum-and-diamond earrings are $9,750 at James Robinson (15 East 57th Street, 752-6166).

Musical leather gloves are $130 on Lord & Taylor's third floor.

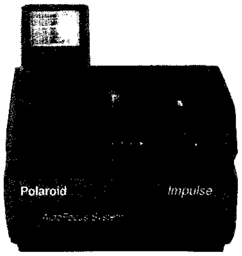


Vintage clockwork tinplate car is $10,000 for four at Bizarre Bazaar (Place des Antiquaires, 125 East 57th Street, 688-1830).

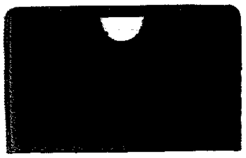
PHOTOGRAPHED BY MICHAEL SAHAIDA



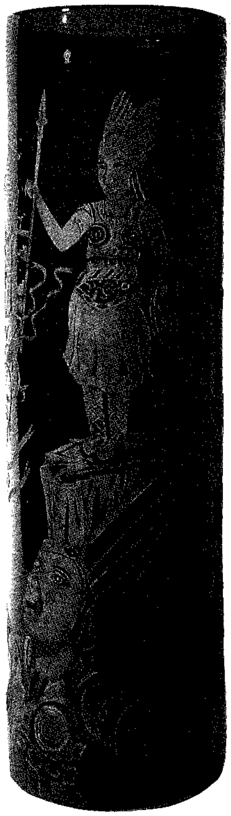
Luna Garcia glazed terra-cotta mug, dinner plate, and charger are $16.50, $38, and $55 at Zona (97 Greene Street, 925-6750).



Polaroid's Impulse AF camera is $69.95 at 47 St. Photo (67 West 47th Street, 398-1410; 116 Nassau Street, 608-6934; and 115 West 45th Street, 398-1410).

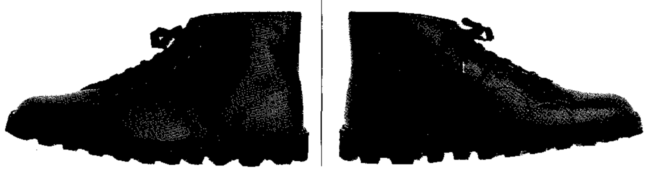


Calfskin-leather card case is $185 at Hermès (11 East 57th Street, 751-3181).

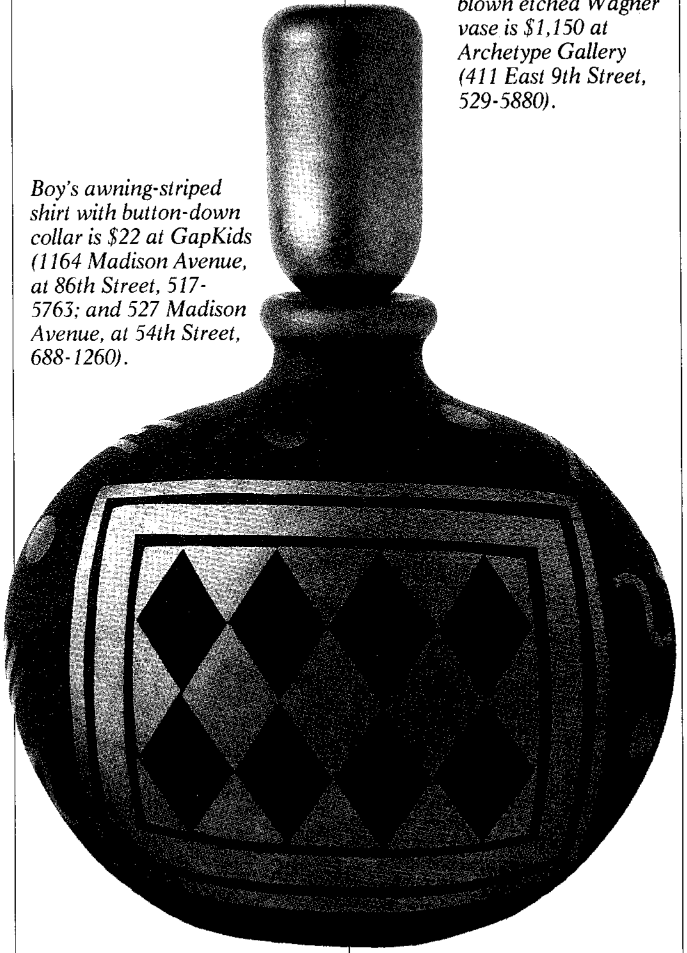


Patrick Wadley hand-blown etched Wagner vase is $1,150 at Archetype Gallery (411 East 9th Street, 529-5880).

Boy's awning-striped shirt with button-down collar is $22 at GapKids (1164 Madison Avenue, at 86th Street, 517-5763; and 527 Madison Avenue, at 54th Street, 688-1260).



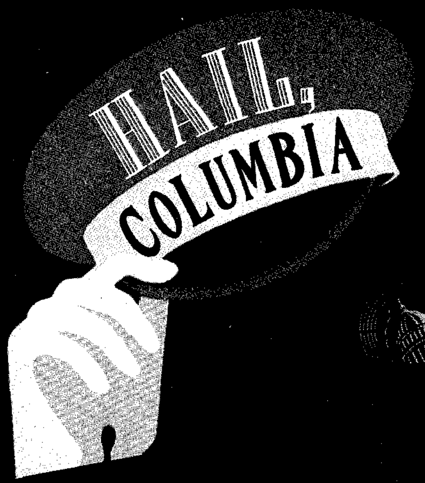
Bright leather work boots are $46 at Reminiscence (74 Fifth Avenue, 243-2292).



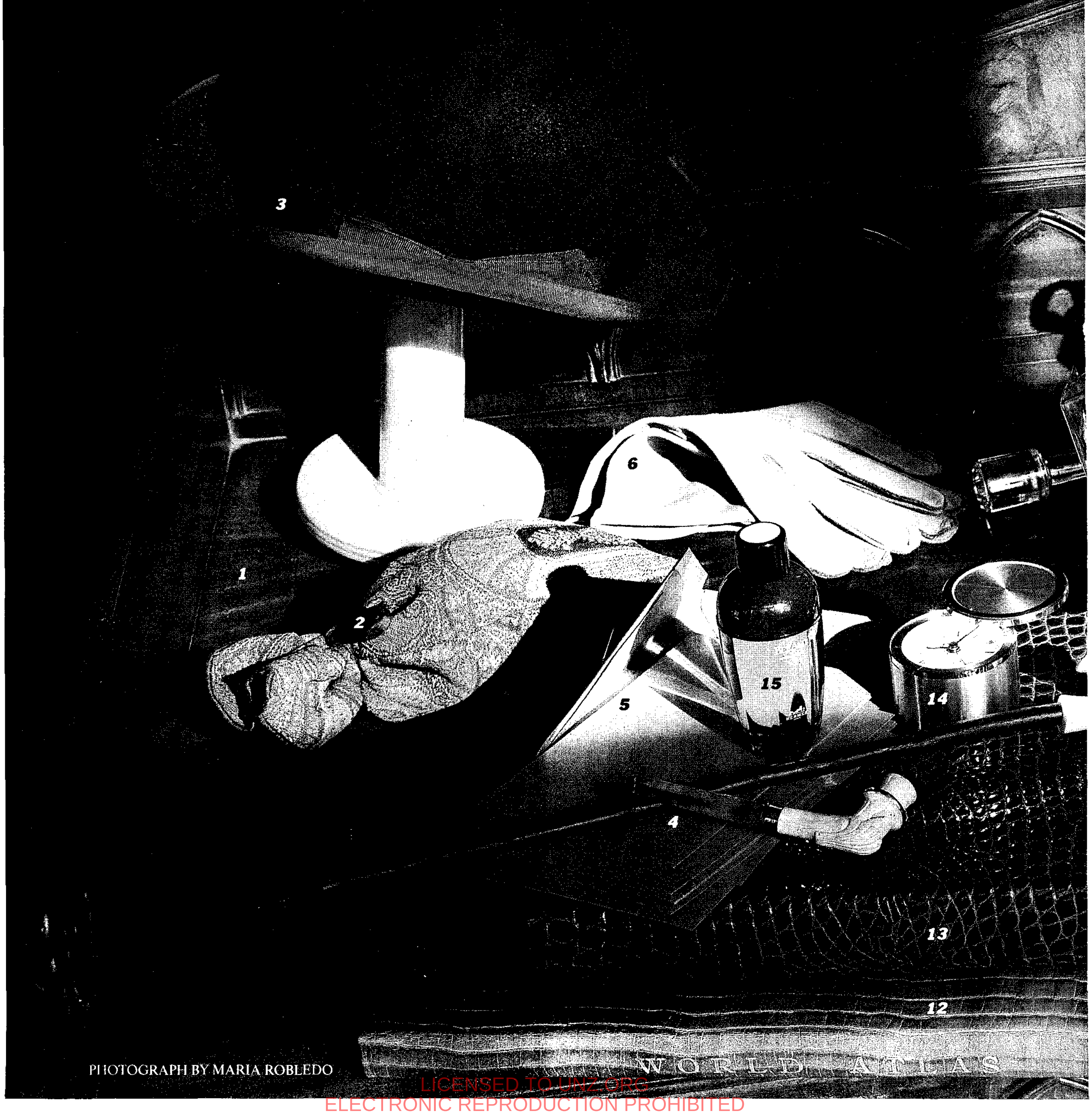
Correia blue-and-silver perfume bottle is $190 on Saks Fifth Avenue's ninth floor.

Lettering by Gary Hallgren. Trumpet: H. Armstrong Roberts.

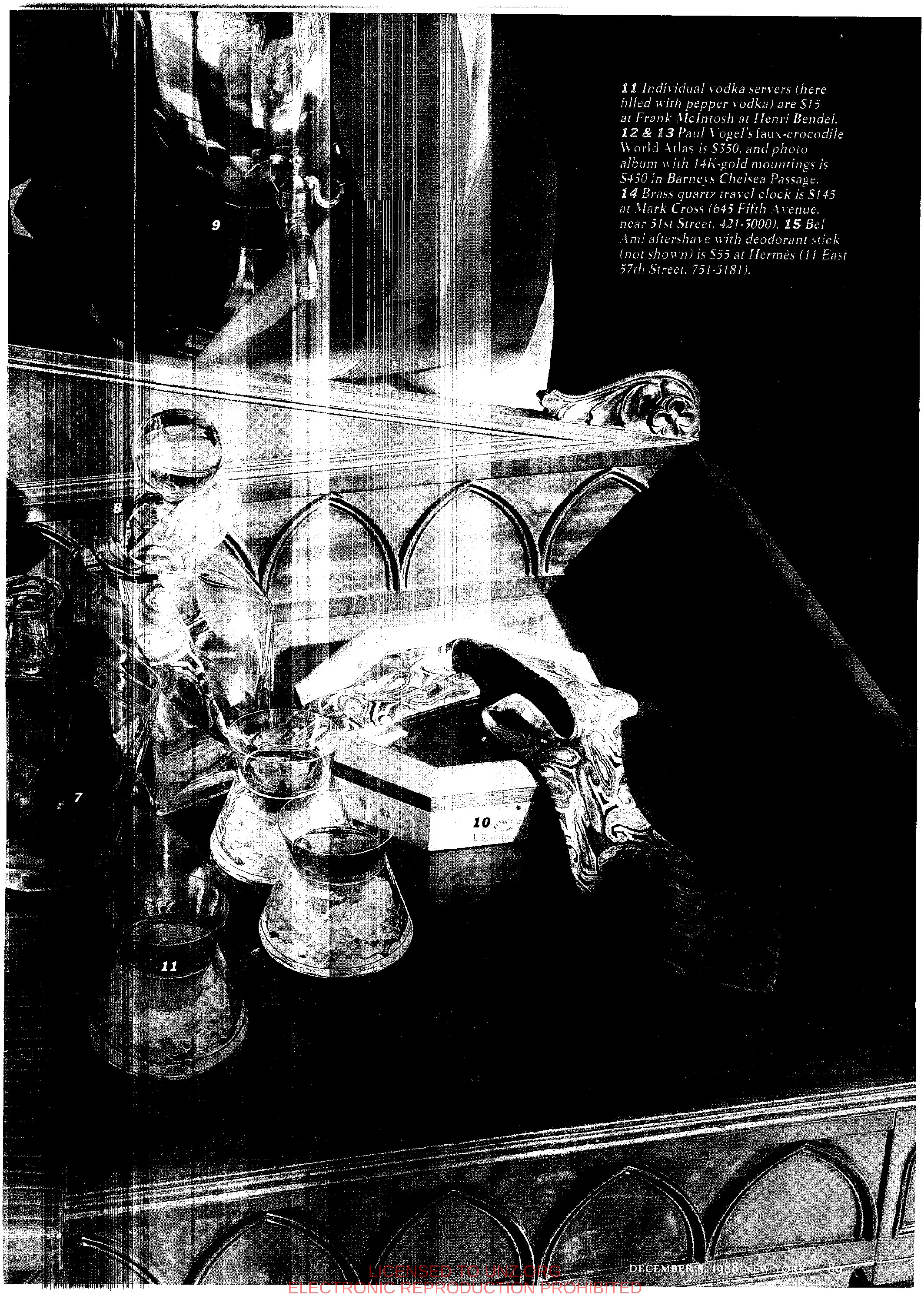
HAIL, COLUMBIA



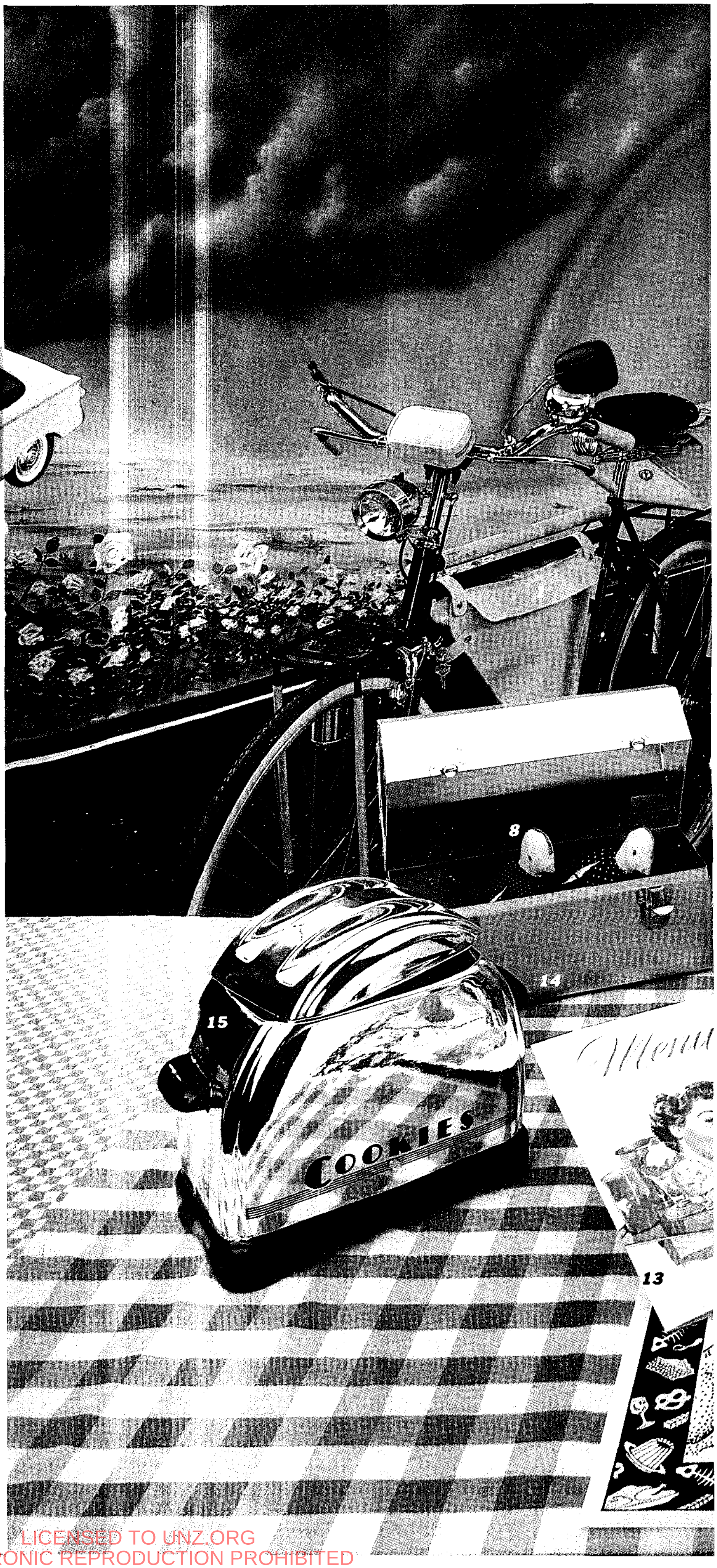
1 Regency mahogany server is $20,000 at Kentshire Galleries (37 East 12th Street, 673-6644). **2, 3, 4 & 5** Agraria's antique fabric-covered men's potpourri is $45, Christy's English bowler is $210, vintage ivory pipes from a collection are $250 to $550, and Kartos Classica stationery is $20 for a box of 25 notecards and envelopes at Bergdorf Goodman. **6** Suede button gloves are $40 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118). **7** Glass decanters are $19.95 and $29.95 at Conran's (160 East 54th Street, 371-2225; 2248 Broadway, near 81st Street, 873-9250; and 2–8 Astor Place, 505-1515). **8** Krizia silk tie is $60 on Macy's second floor. **9** Eighteenth-century Old Sheffield sterling-silver samovar is $2,000 at Fortunoff (681 Fifth Avenue, near 54th Street, 758-6660). **10** Crystal-and-burled-wood box is $125 at Aris Mixon (381 Amsterdam Avenue, near 79th Street, 724-6904), and at Conran's.



PHOTOGRAPH BY MARIA ROBLEDO

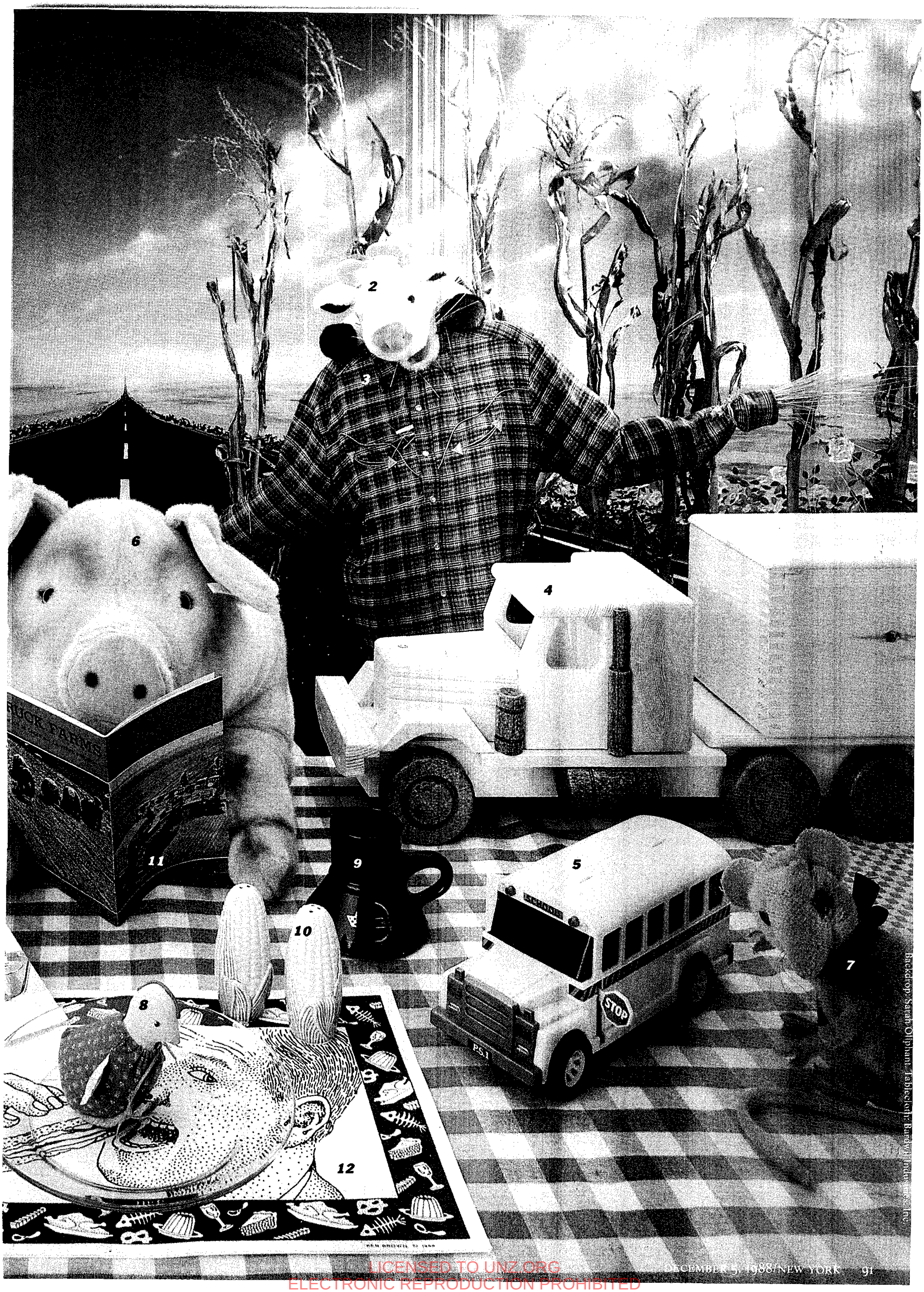


11 *Individual vodka servers (here filled with pepper vodka) are $15 at Frank McIntosh at Henri Bendel.* **12 & 13** *Paul Vogel's* faux-crocodile World Atlas is *$350, and photo album with 14K-gold mountings is $450 in Barneys Chelsea Passage.* **14** *Brass quartz travel clock is $145 at Mark Cross (645 Fifth Avenue, near 51st Street, 421-3000).* **15** *Bel Ami aftershave with deodorant stick (not shown) is $35 at Hermès (11 East 57th Street, 751-3181).*



1 *Draisienne hand-constructed bicycle with Paolo Possomato leather accessories is $3,000 at Nuovo (521 Amsterdam Avenue, at 85th Street, 874-3606).* **2** *Gund cow puppet is $50 on Bloomingdale's second floor.* **3** *Brushed-cotton snap-front cowboy shirt is $139 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100).* **4, 5 & 6** *Wood tractor-trailer toy chest is $150, electronic musical school bus is $24 (batteries not included), and giant Steiff pig is $525 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400).* **7 & 8** *McCormick "Grain Baron" rat is $45, and hand-painted Chicken Littles are $12 each at The Enchanted Forest (85 Mercer Street, 925-6677).* **9** *Corvette dashboard mug is $10 at Plastic Works! (1407 Third Avenue, at 80th Street, 535-6486; 2107 Broadway, at 73rd Street, 362-1000; and 496 Sixth Avenue, 627-4010).* **10** *Ceramic corn salt and pepper shakers are $10 at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330).* **11, 12 & 13** Truck Farms, *a school booklet from the forties, is $2.98, paper placemats are $7.98 for twenty, and vintage menu cover is $2.98 at Little Rickie (49½ First Avenue, 505-6467).* **14** *Aluminum lunch pail is $24 at Dot Zero (165 Fifth Avenue, at 22nd Street, 533-8322).* **15** *Ceramic toaster cookie jar is $60 at Serendipity (225 East 60th Street, 838-3531).*

PHOTOGRAPH BY TONY CENICOLA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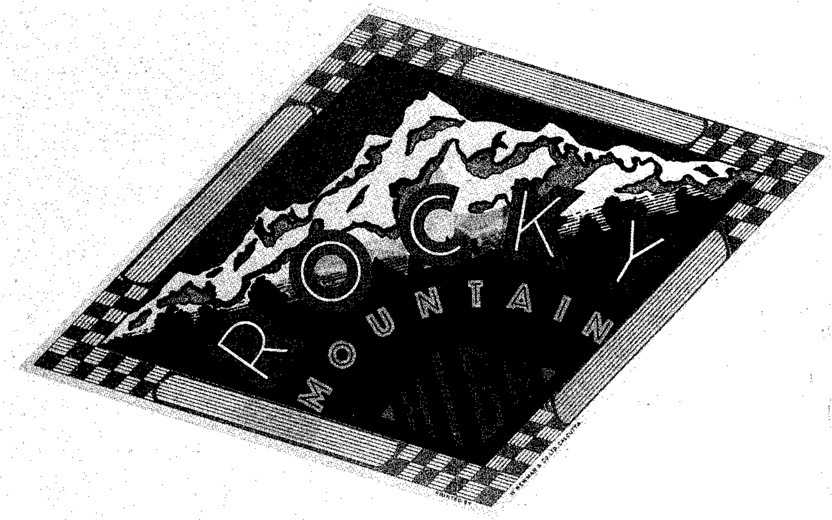
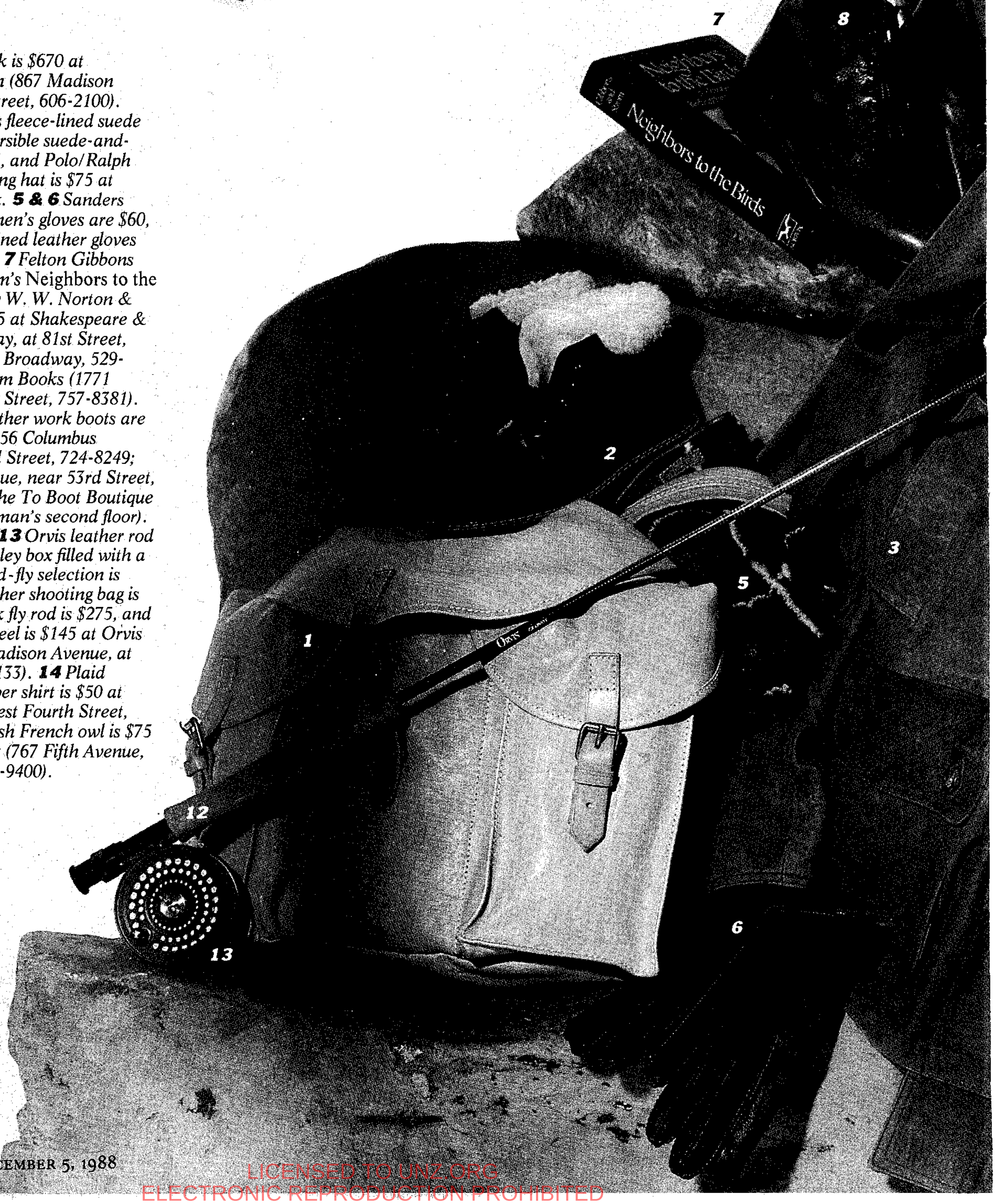
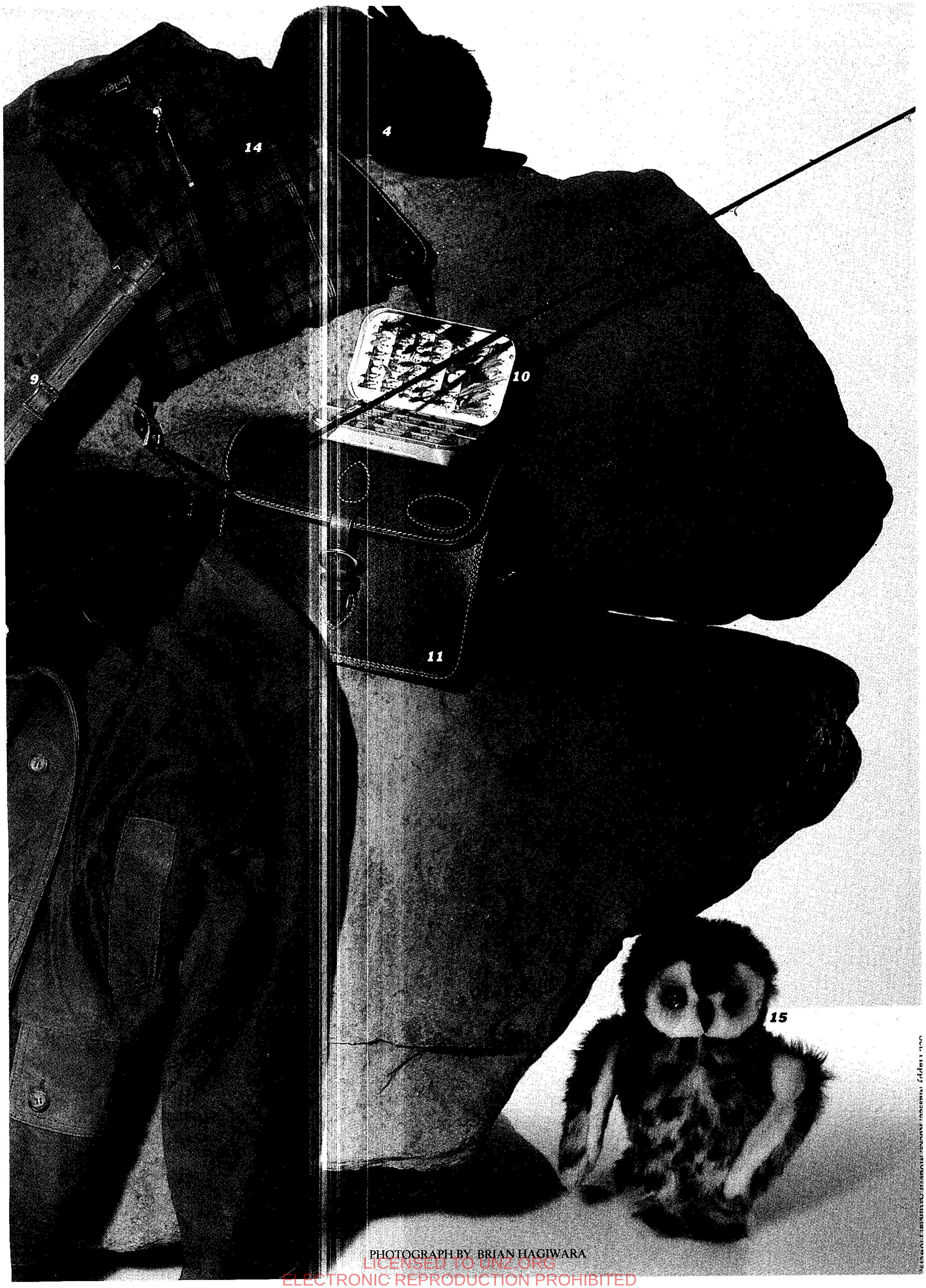
BUCK FARMS
SCHOOL
STOP
P.S.1

Backdrop: Sarah Oliphant. Tablecloth: Bardwil Industries, Inc.



__1__ Calfskin backpack is $670 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100). ***2, 3 & 4*** *Women's fleece-lined suede boots are $90, reversible suede-and-wool jacket is $775, and Polo/Ralph Lauren wool hunting hat is $75 at Barneys New York.* ***5 & 6*** *Sanders fleecy-wool plaid men's gloves are $60, and women's fur-lined leather gloves are $90 at Macy's.* ***7*** *Felton Gibbons and Deborah Strom's* Neighbors to the Birds, *published by W. W. Norton & Company, is $18.95 at Shakespeare & Co. (2259 Broadway, at 81st Street, 580-7800; and 716 Broadway, 529-1330), and Coliseum Books (1771 Broadway, at 57th Street, 757-8381).* ***8*** *Lizard-grain leather work boots are $215 at To Boot (256 Columbus Avenue, near 72nd Street, 724-8249; 520 Madison Avenue, near 53rd Street, 644-5661; and at the To Boot Boutique on Bergdorf Goodman's second floor).* ***9, 10, 11, 12 & 13*** *Orvis leather rod case is $90, Wheatley box filled with a complete hand-tied-fly selection is $165, Holland leather shooting bag is $120, Henry's Fork fly rod is $275, and Orvis CFO IV fly reel is $145 at Orvis New York (355 Madison Avenue, at 45th Street, 697-3133).* ***14*** *Plaid cotton-flannel zipper shirt is $50 at Goatpeter (269 West Fourth Street, 691-2240).* ***15*** *Plush French owl is $75 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400).*

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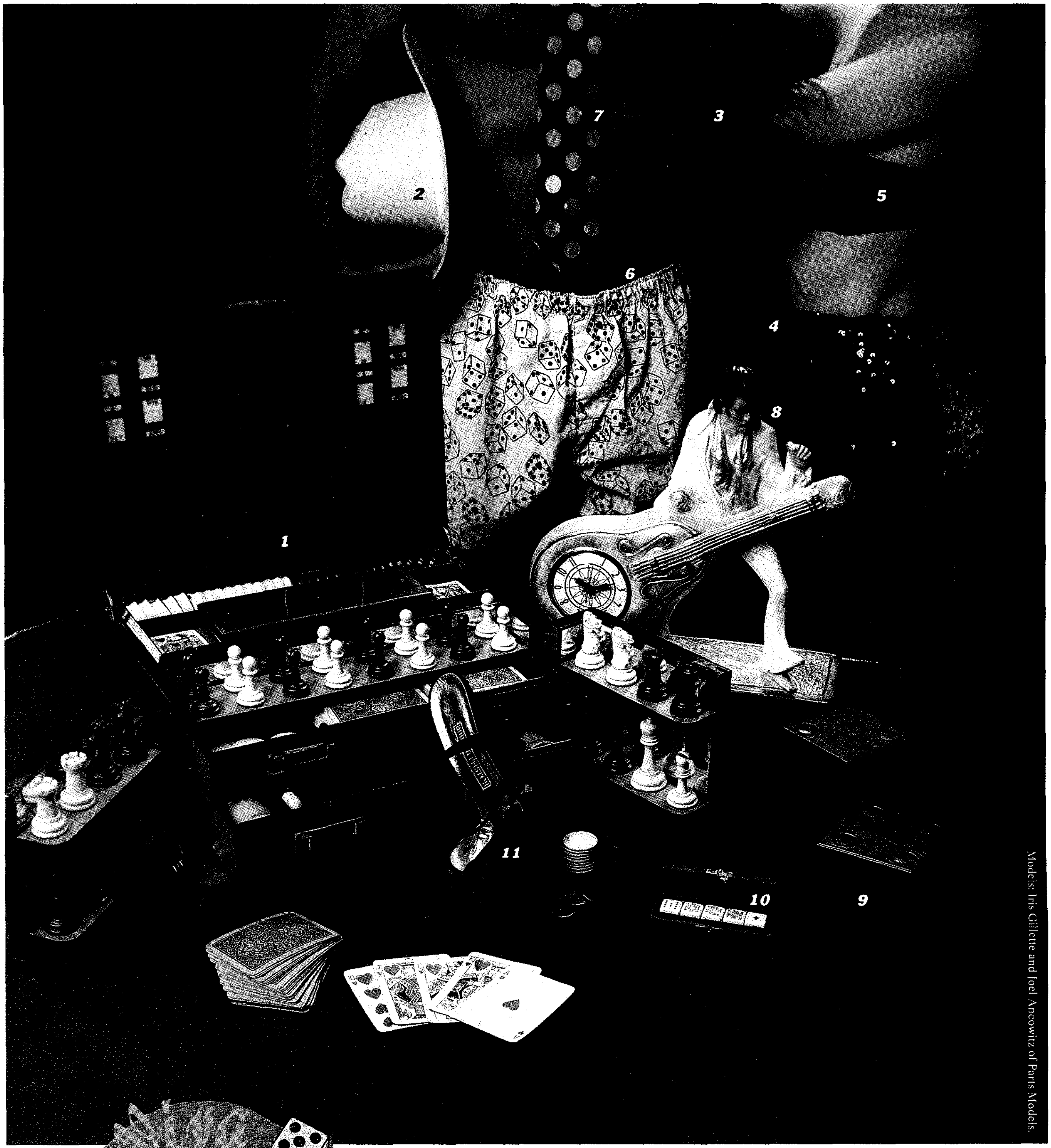
PHOTOGRAPH BY BRIAN HAGIWARA



Models: Iris Gillette and Joel Ancowitz of Paris Models.

Viva
5¢
5¢
LAS VEGAS

1 *Nineteenth-century coromandel game box with sterling-silver mountings, fitted with checkers, chess, backgammon, whist, dice, and ivory markers, is $4,500 at Kentshire Galleries (37 East 12th Street, 673-6644).* ***2, 3, 4 & 5*** *Cowboy hat is $35, marabou-trimmed Spandex gloves are $100, sequined leggings and* bustier *are $95 and $85 at Patricia Field (10 East 8th Street, 254-1699).* ***6*** *Cotton boxer shorts are $12.50 at Camouflage Downtown (139 Eighth Avenue, near 17th Street, 691-1750).* ***7*** *Cenelli silk tie is $50 at Jekyll & Hyde (93 Greene Street, 966-8503).* ***8*** *Elvis Presley clock is $55 at Little Rickie (49½ First Avenue, 505-6467).* ***9*** *Leather-dice paperweights are $110 each at Asprey (Trump Tower, 725 Fifth Avenue, at 56th Street, 688-1811).* ***10*** *Twenties leather box filled with dice is $65 at Bob Pryor Antiques (1023 Lexington Avenue, near 73rd Street, 688-1516).* ***11*** *Andrea Pfister suede-and-satin ankle-strap evening slippers are $275 on Bonwit Teller's fourth floor.*

PHOTOGRAPH BY TONY CENICOLA

ENGLAND
KNOWN FOR ITS CHRISTMAS SPIRIT.

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DISTILLED LONDON DRY GIN
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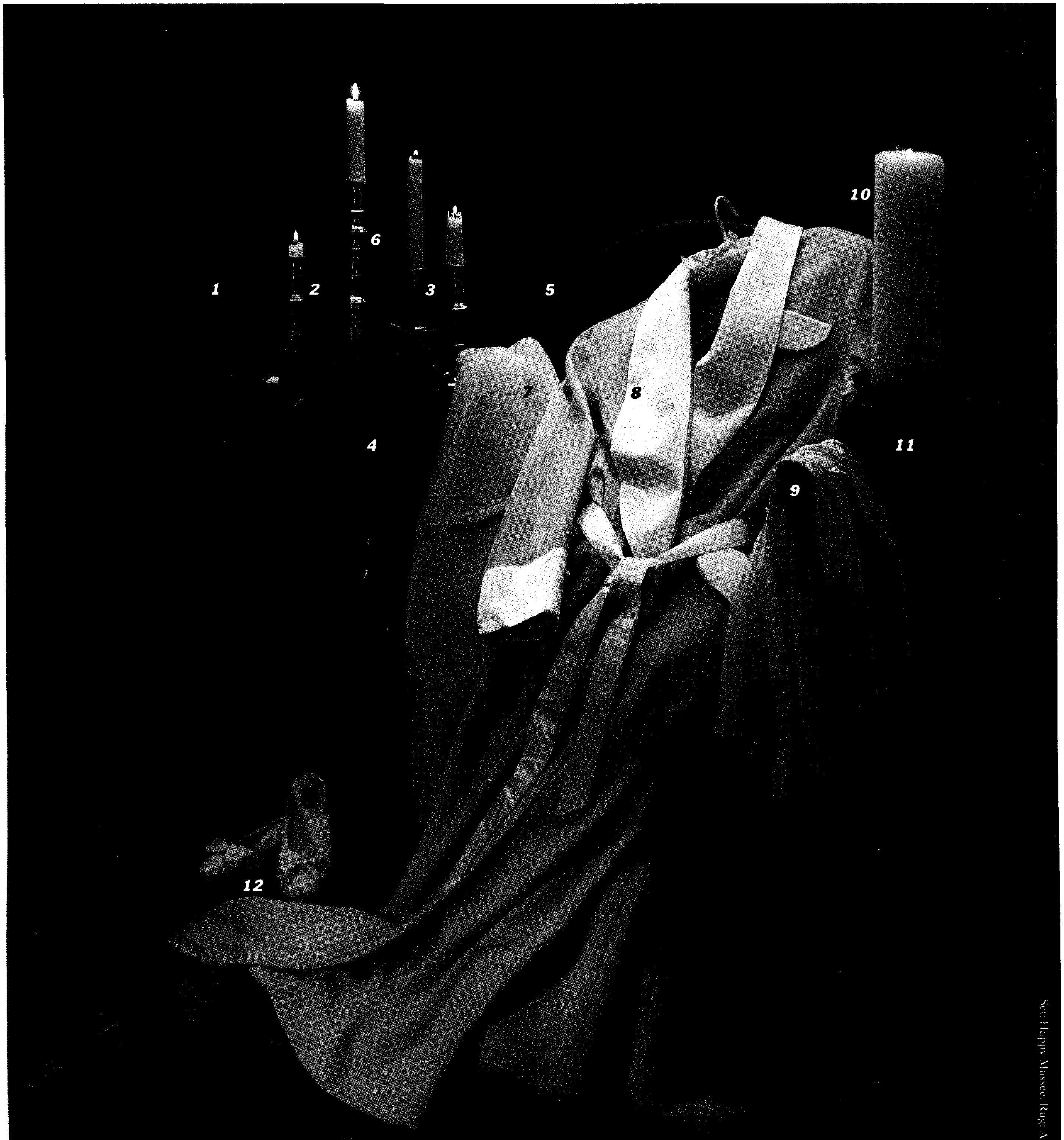
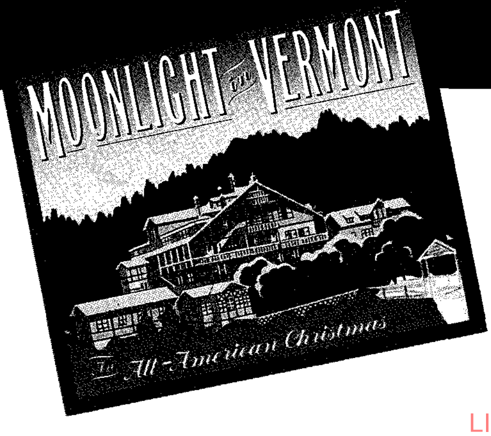


Set: Happy Massee. Rug: Ace Gallery.



1 *Wood railroad clock is $200 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).* **2, 3, 4 & 5** *Eighteenth-century English brass candlesticks are $1,450 a pair, seventeenth-century English trumpet candlesticks are $9,500 a pair, New England Queen Anne candle stand is $4,500, and antique Windsor armchair is $3,000 at Bernard & S. Dean Levy, Inc. (24 East 84th Street, 628-7088).* **6 & 7** *Brass candlesticks are $35 a pair, and shearling throw is $450 at Lord & Taylor.* **8 & 9** *Wool-and-satin robe is $300, and silk-jacquard chemise is $130 at Henri Bendel.* **10** *Beeswax candle is $34 at The Candle Shop (118 Christopher Street, 989-0148).* **11** *Nineteenth-century pine altar candlestick is $350 in Macy's Corner Shop.* **12** *Natori satin wedge slippers are $56 at Bergdorf Goodman.*

PHOTOGRAPH BY TONY CENICOLA

BARNEYS NEW YORK PLUS ONE FITNESS CLINIC CD STREET TAHARI THE WINTER GARDEN DONALD SACKS LE CIRQUE DU SOLEIL IL PAPIRO

GODIVA RIZZOLI STATE OF THE ART BALLY OF SWITZERLAND GALLERY OF HISTORY THE HUDSON RIVER COBBLER EXPRESS SHOE REPAIR TWIGS ANN TAYLOR AU BON PAIN UNITS RECTOR PLACE

EASTERN LOBBY SHOPS BREE

EDWARD MORAN BAR CINCO DE MAYO

OPTOMETRIC ARTS MINTERS STRING FEVER IMMAGA PAPER BOUTIQUE VESEY STREET LEGS BEAUTIFUL MARK CROSS KODO DRUMMERS LOIS LANE TRAVEL CASWELL-MASSEY FEDERAL EXPRESS

GOOD Invest in a CD. Or a camera. Or a cable-knit sweater. Pick out a pocketbook. Corner some cuff links. Then try a giant scoop of triple mint chocolate chip. 'Tis the season to be jollied with shops for the most ornery giver, cafés for a snack, restaurants for a feast. Our model train display will steam into your hearts. Spend part of the holidays and maybe even part of your disposable income at The World Financial Center. Why? Read the fine print. It's more New York, New York! **LOOT!**

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From cotton to cashmere...

Wrap up more of New York, New York!

Stuff your stocking here!

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68
Warm Degrees
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Caboose
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...and still growing!

IN THE WINTERGARDEN

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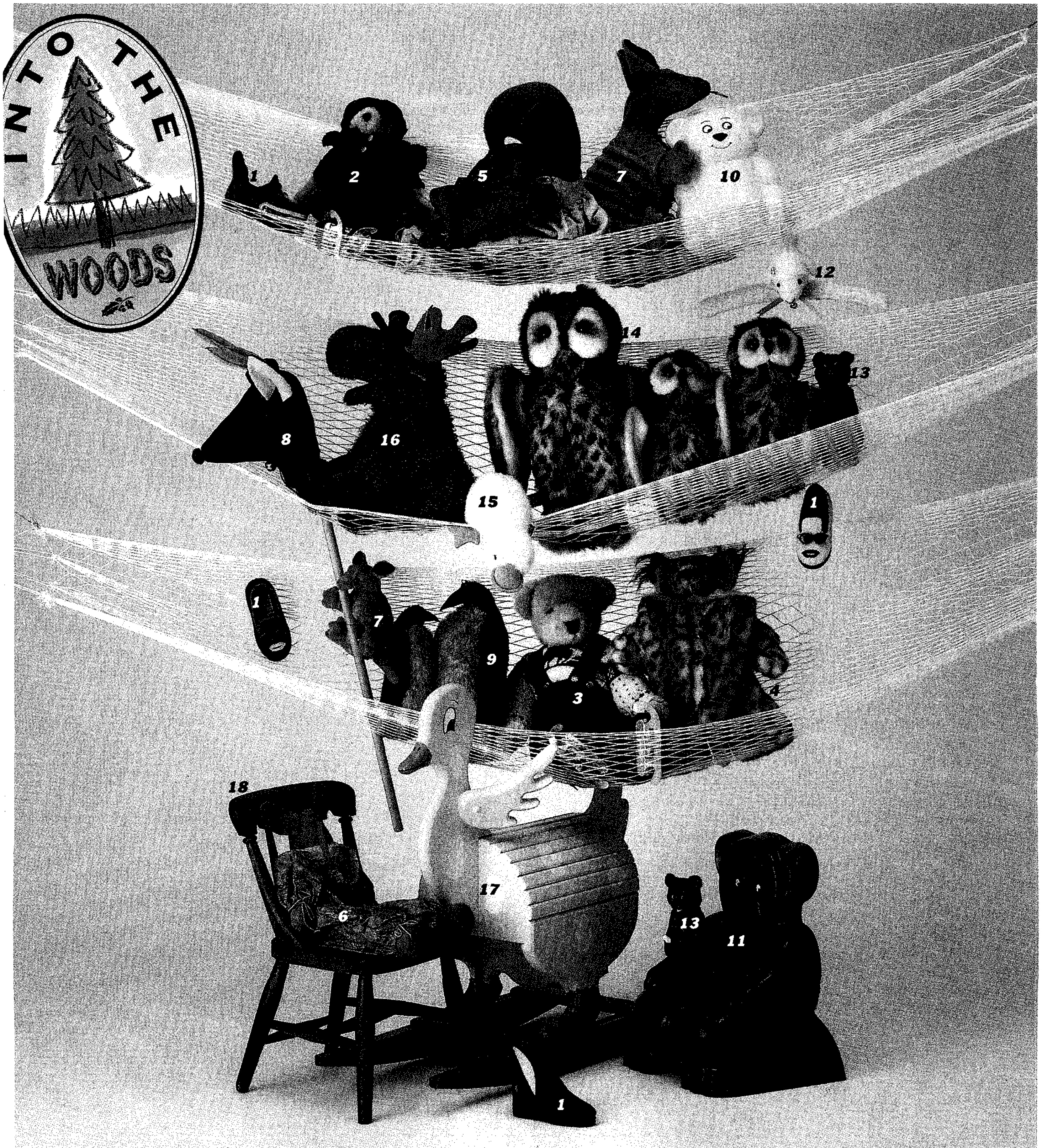
DECEMBER 7, AT 6PM
String Fever
A swinging string band!

WEDNESDAY
DECEMBER 14, AT 6PM
Rockapella
An a capella quartet.

All performances are free.

There's a train in our lobby! And it's still running! Come quick!

The World Financial Center AT BATTERY PARK CITY IT'S MORE NEW YORK NEW YORK



1 *Felt slippers are $36 to $55 at Ibiza for Kidz (42 University Place, 505-9907).* ***2, 3 & 4*** *Fluffy bear is $45, Cornelius bear is $75, and Lynx in a lynx coat is $55 at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492; and 11 East 10th Street, 505-7666).* ***5 & 6*** *Handmade elephants are $85 at Bergdorf Goodman.* ***7, 8 & 9*** *Armadillos with removable coats are $35 and $19, reindeer hobbyhorse is $28, and handmade penguins are $32 and $16 at The Enchanted Forest (85 Mercer Street, 925-6677).* ***10 & 11*** *Plastic lunch box is $8.50, and chair is $11.95 at Conran's (160 East 54th Street, 371-2225; 2–8 Astor Place, 505-1515; and 2248 Broadway, near 81st, 873-9250).* ***12*** *Sheep coat hanger is $15 at The New York Exchange for Woman's Work (660 Madison Avenue, near 61st, 753-2330).* ***13*** *Dancing bears are $29.95 at the Last Wound-Up (889 Broadway, at 19th, 529-4197; 290 Columbus Avenue, near 73rd, 787-3388; and Pier 17, South Street Seaport, 393-1128).* ***14*** *French owls are $100 and $75 at F.A.O. Schwarz (767 Fifth Avenue, at 58th, 644-9400).* ***15*** *Duck is $11 at The Laughing Giraffe (1065 Lexington Avenue, near 75th, 570-9528).* ***16*** *Moose puppet is $50 at Bloomingdale's.* ***17*** *Wood rocking duck is $275 at Penny Whistle Toys (1283 Madison Avenue, near 91st, 369-3868; 448 Columbus Avenue, near 81st, 873-9090; and 132 Spring Street, 925-2088).* ***18*** *Antique kitchen chair is $375 in Macy's Corner Shop.*

Illustration by Anders Wenngren.

PHOTOGRAPH BY PAUL LACHENAUER

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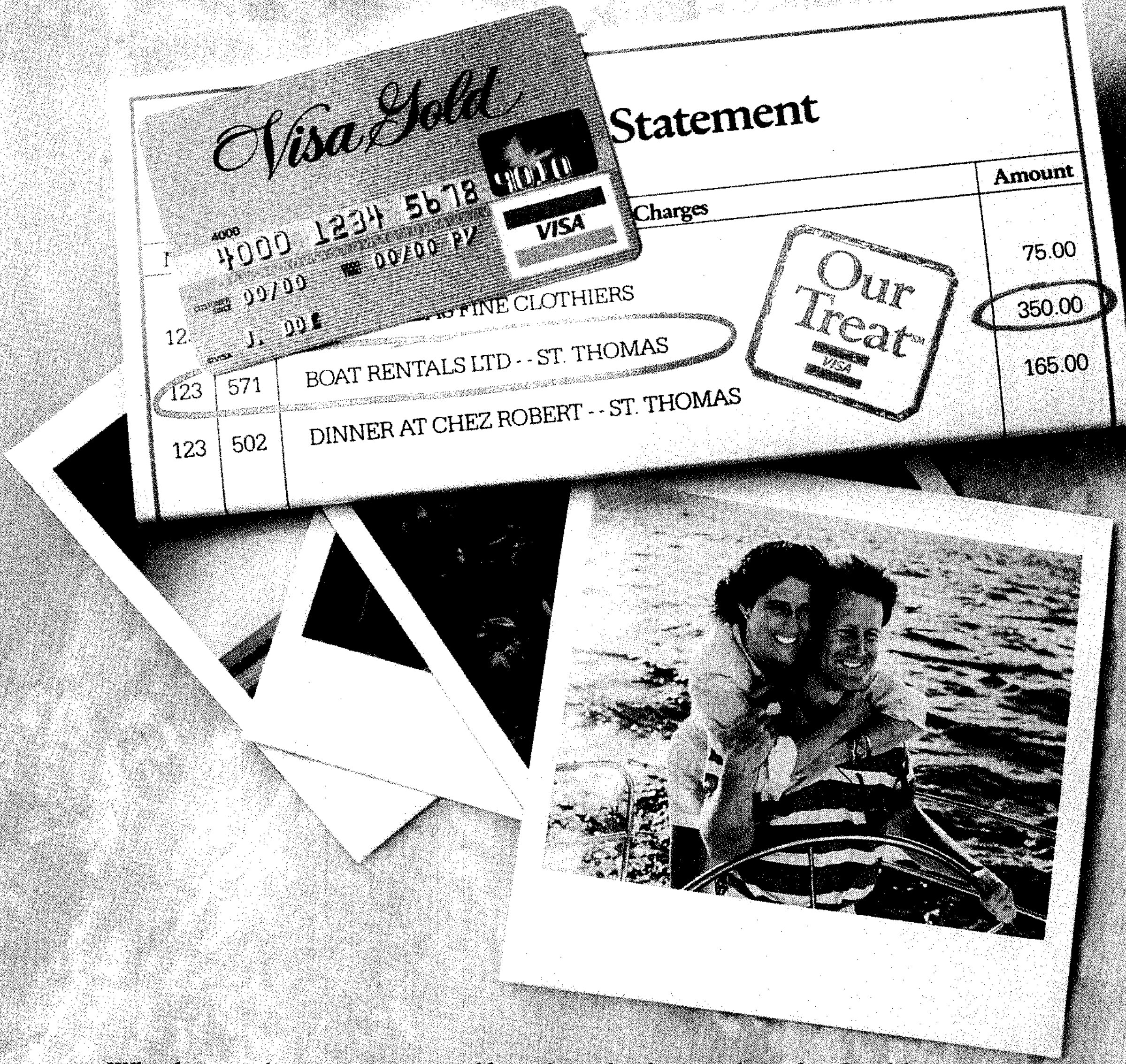

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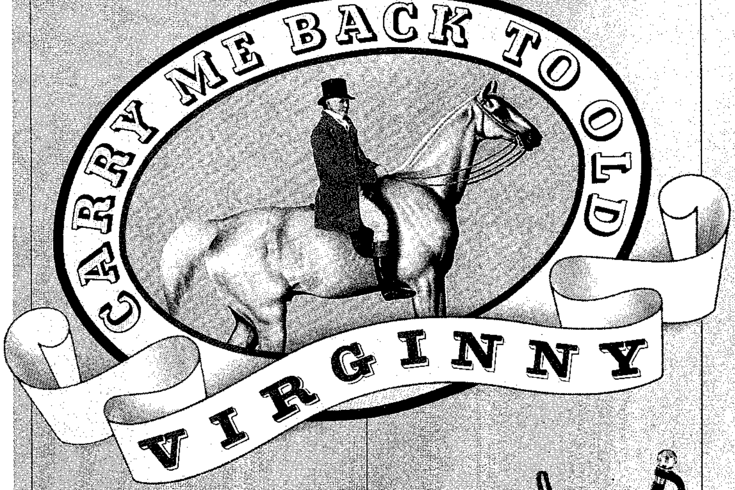
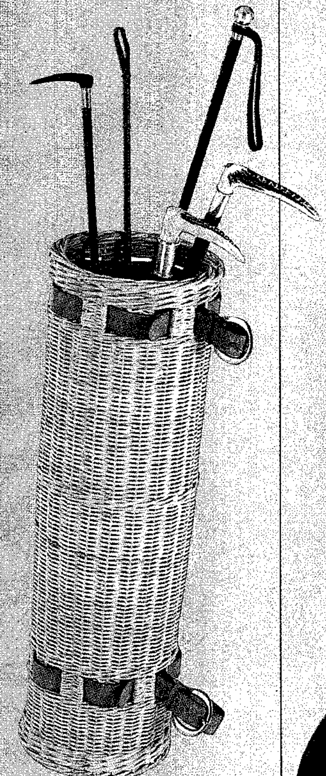
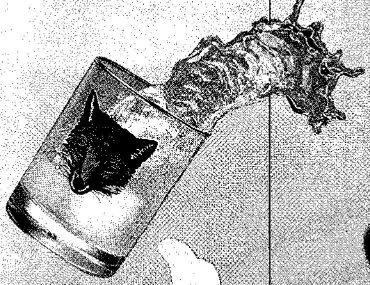

CARRY ME BACK TO OLD
VIRGINNY

Women's scarlet hunt coat is $595 at H. Kauffman's & Sons Saddlery (139 East 24th Street, 684-6060).

Equestrian wooden tray is $28 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).



Wicker-and-leather umbrella stand is $155, and leather riding crops are $75 to $280 at M. J. Knoud (716 Madison Avenue, near 63rd Street, 838-1434).



Hand-painted fox old-fashioned glasses are $22.50 for four at M. J. Knoud.

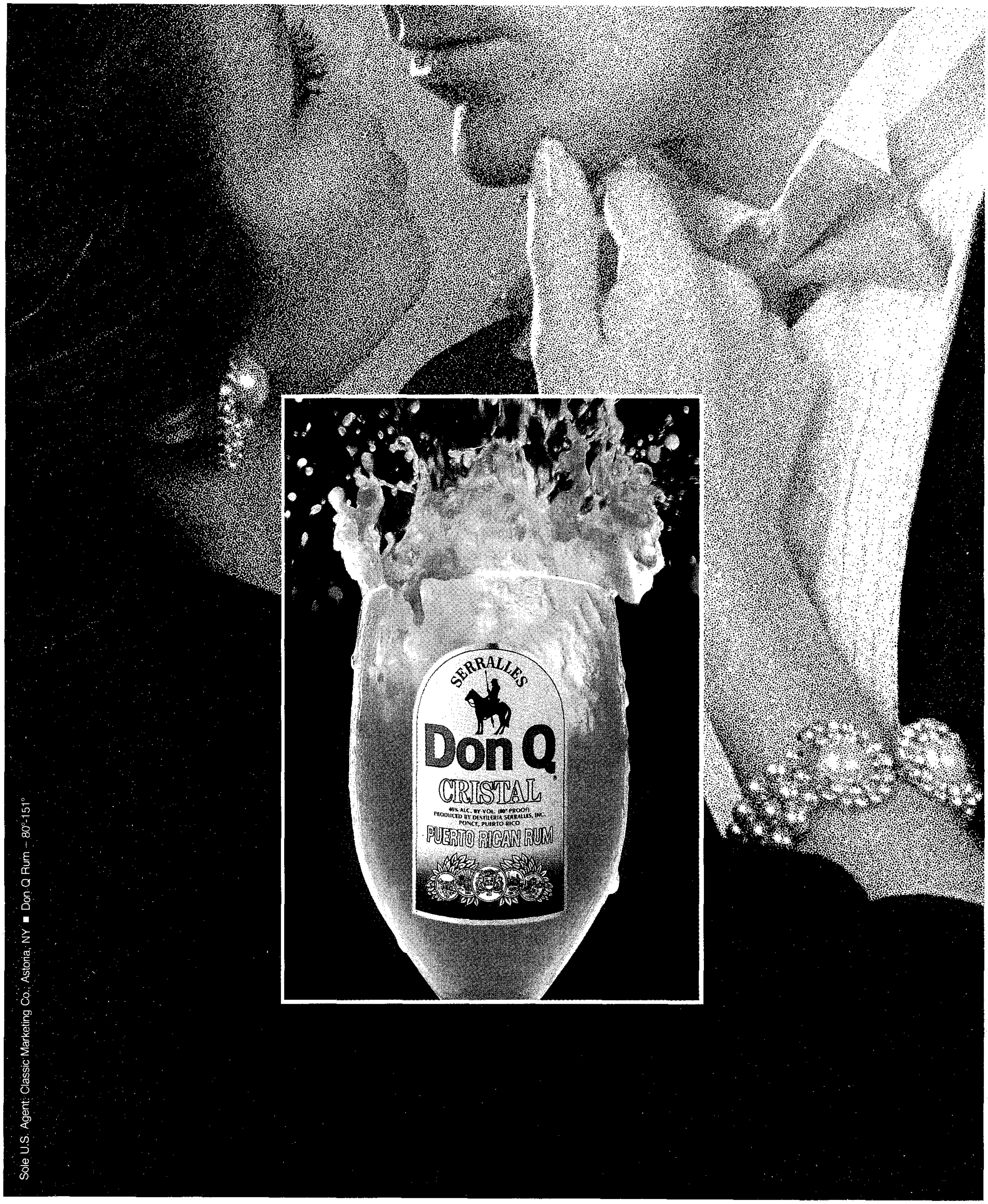
Plush fox in hunting garb is $75 at Fine Design (11 West 18th Street, 627-8482; and Pier 17, South Street Seaport, 406-3661).

Tin of Hunter Delux cocktail snacks is $15 at M. J. Knoud.

HUNTER DELUX SNACK MIX

Women's woven-pigskin gloves are $163 at Paul Stuart (Madison Avenue at 45th Street, 682-0320).

PHOTOGRAPHED BY PAUL LACHENAUER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Nothing is taboo. The Cristál Screwdriver is just one example.
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BREAK ALL THE RULES.

PRESSURE COOKERS

THE MEN OF THE HOT STOVE LEAGUE

BY SUSAN SQUIRE

WHEN INVESTMENT banker Will Whetzel finds himself on yet another business flight to Chicago or Milwaukee, facing a night of lost sleep and dawn phone calls, he often falls into a deep reverie. He doesn't daydream about golf or cutting the grass at his weekend house in Quogue but about refining the consistency of his sherry-laced cheese fondue. "My kitchen," says Whetzel, a 38-year-old senior vice-president of C. J. Lawrence, Morgan Grenfell, is "the friendliest place I know."

Men have always cooked, and not just as chefs in restaurants. But male interest in cooking has been flourishing over the past few years. Newly married couples recall that when they registered for wedding gifts, it was the men who pleaded for the Le Creuset and Calphalon cookware. In offices, some men stand around the watercooler recounting, in sometimes excruciating detail, their latest culinary conquests. And a recent *Better Homes and Gardens* survey of men and women aged 25 to 44 revealed that 35 percent of the men are cooking more than they did five years ago—while the same percentage of women say they're cooking *less*.

"In urban upper-income areas, the stigma that cooking is only women's work is fading," says psychologist Jeffrey Young, director of cognitive-therapy training in the department of psychiatry at Columbia University. "Now it's one of the acceptable areas in which a man can excel and earn recognition."

The high rate of divorce and extended bachelorhood has had a major effect—a man can tolerate only so much Lean Cuisine. The food revolution has prepped the male palate for things like cuttlefish-ink ravioli and blue-cornmeal crêpes with shiitake mushrooms. Growing numbers of working women have left the role of cook up for grabs.

The changing image of the American chef in the eighties has had an impact, too. "The stereotype of the man who cooked used to be some big fat Frenchman with fussy techniques," says Ila Stanger, editor of *Food & Wine*. "But this recent batch of young, vibrant chefs—people like Wolfgang Puck and Patrick Clark—has provided a much more attractive kind of role model."

This is not to say that most men cook or that most who do venture beyond the basics. But when men take it seriously, cooking reaches the level of art form—if not blood sport. Once a man discovers that the kitchen can be a new crucible of achievement, his competitive instincts are aroused.

In New York, men who cook are often prominent in demanding and sometimes emotionally draining fields. The art restorer perfects the scarred vision of someone else; the comedy writer composes lines for another man's laughs; the medical-malpractice litigator walks a tightrope in the circus of human suffering. They get respect and remuneration, but they seldom get solace or love or relief. That they get when they cook. Says Whetzel, "I lose myself in the kitchen in a way that I can't at the office."

For the men who've learned that the kitchen is not just a place to get horseradish for the Bloody Mary but a live stage on which they can strut their stuff, the thrill is all in the moment. They concentrate on dishes that can't be cooked ahead of time—soufflés, sautés, fish and seared meats—the better to entice and amuse their guests. Stews that simmer for days don't fire their imaginations or cosset their egos. Says Michael Futterman, a 40-year-old lawyer who specializes in seven-course extravaganzas prepared course by course, "I try to provide a whole evening's entertainment."

Here's how five men have taken over in the kitchen.

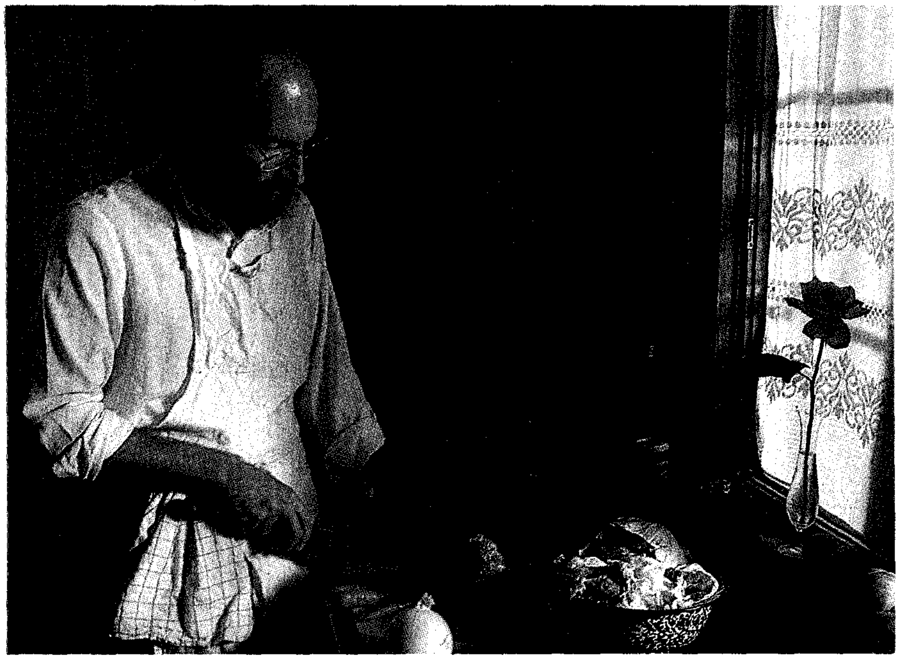
TOP GUN

WHEN YOUR GOOD friends are world-class professional cooks who keep you in veal stock and puff pastry, when you are the only American at three-star French chef Alain Chapel's

Matrix

PHOTOGRAPHED BY LOUIS PSIHOYOS

"THIS IS WAY BEYOND LOVE," SAYS LAWYER MICHAEL FUTTERMAN.



"I WANT GREAT FOOD AND GREAT WINE ENJOYED BY PEOPLE DRESSED LIKE SLOBS," SAYS MAILMAN, WHO IS A KOSHER COOK. "I WANT...A FRATERNITY HOUSE."

ARCHITECT AND ENGINEER MITCHELL MAILMAN.

birthday dinner, when you spend your wedding eve feeding sixteen guests your dariole of vegetables and lobster-and-salmon fricassee, then chances are you know the difference between a chinoise and chinoiserie.

Futterman grew up in Westchester, and the most exotic food he knew was chop suey. His first kitchen epiphany was an experiment with kung-pao chicken.

"I couldn't bake, I couldn't grow plants, but suddenly I knew I could *cook*," he says, still a bit dazzled by the memory.

He started going out to French restaurants—first La Grenouille, then Lutèce. He befriended André Soltner, who told him that if he was serious, he should go to France. Futterman became a devout pilgrim on the three-star hegira, traveling from Paris to Lyons to Alsace, absorbing technique in the kitchens on Soltner's introduction.

Food is Futterman's major diversion from the unremitting stress of medical-malpractice law. Most Thursday nights, he cooks at home for fellow lawyer and culinary protégé Michael Reiner while his wife, Ginny Goodman Futterman, binges on Dorito chips and Entenmann's at Reiner's home with his wife, Rochelle. When the two couples get together, the women, both lawyers, huddle in the living room and trade office gossip while the men get dinner ready in Futterman's galley kitchen. As they cook, they discuss food.

"Sometimes I wish they'd just talk sports or something," Ginny says.

LATE ONE WEEKDAY AFTERnoon, Futterman escapes a stack of depositions to plunder gourmet shops for that evening's seven-course production. Only the shallots proffered by the vendor in suit and tie at Paradise Market on upper Madison Avenue are good enough; only the white cherries at Annie's Fruits and Vegetables on Lexington Avenue make him smile.

By 6:30, he's home on the Upper East Side, puréeing raspberries in a Cuisinart Minichop, splashing Alsatian raspberry liqueur into the mix. Ginny, a spirited, wisecracking woman, as tall and thin as a sprig of haricot vert, arrives at 7:15, dumps her briefcase, tears off a hunk of French bread, slathers it with Roquefort, and sinks into a chair. "Now you can watch me do what I do," she says, "which is exactly nothing."

At 7:35, Michael and Rochelle Reiner arrive, and the curtain goes up on the evening's theater. Futterman's legerdemain produces sautéed foie gras with sliced apples, served in a sauce based on veal stock supplied by Jean-Georges Vongerichten, the chef of Lafayette. (A few years ago, Futterman gave up making his own veal stock and puff pastry—"too time-consuming," he explains.) After a second course of sea scallops, Ginny attends to her own form of manual labor: She's assembling a new fan from Woolworth's.

The fan's half done when course three materializes. It's monkfish in a fish-stock-based cream sauce with cabbage and bacon, and it's the first and only time that the chef peeks into a cookbook (*The Nouvelle Cuisine of Jean and Pierre Troisgros*).

Futterman changes to chef's whites, a gift from Jean-Jacques Rachou, owner-chef of La Côte Basque. Within a half-hour, he serves up sumptuous plates of lobster in a vivid saffron beurre blanc, accented with yellow and green baby squash, pieces of red lobster shell, and graceful strands of chive. The maestro beams as the group sops up the sauce with bread.

"He loves to be loved," Ginny says. "This is way beyond love," Futterman says.

After sautéed noisettes of lamb in an artery-clogging-but-worth-it sauce of Roquefort blended with Charente butter, it's almost midnight. But all must persevere. Raspberries in hot puff pastry float in Futterman's own crème anglaise. The coda is a cold dessert: scoops of cantaloupe and lemon sorbet in a pool of intense raspberry sauce, swirled through with ribbons of crème fraîche and garnished with slices of kiwi and banana.

Now it's one in the morning, and no one could possibly be hungry, yet the talk veers, incredibly, to . . . Futterman's macaroni and cheese. He does it with béchamel sauce, reduced way down, and Cheddar and Gruyère, Cajun spices, and. . . .

Only Reiner, the acolyte, pays attention. "This," says Ginny, "is why he can eat here anytime he wants."

THE GRILL SERGEANT

"THAT NEEDS MORE RASPberry sauce," Mitchell Mailman admonishes his wife, Susan Rich, as he takes the ladle from her hand. She's had time to dole sauce on just one slice of sponge cake, and already she's blown it. Resigned, she backs away. She knows that in the sunny country kitchen of their Stamford home, her husband rules the roast.

Mailman, 34, is a wiry, bearded architect and engineer who is director of construction for Eichner Properties, a Manhattan firm. He's also a kosher cook whose food is good enough to make you forget that dietary laws are in force. He oven-dries his own tomatoes from the four varieties he plucks from his expertly aligned backyard garden, ages his own salami, creates his own wine vinegars from bottles left over from tastings. And he does the grocery shopping, cooking, dishwashing, and gardening. "I'd rather not have anyone helping me," he says.

As a host, he's gracious and generous. But in the kitchen, he's competitive (when he hears of a friend's dinner party, Mailman insists on knowing what the rival prepared) and just a bit possessive—particularly of his twelve-inch, fifteen-year-old French baking knives. "I won't touch them," says Sue, "because he'll tell me I'm using them wrong."

He's also, after all, an architect. He requires complete control of the meal, from the blueprints to the finishes. "I cook because it means designing and building something, but I have to put everything together," Mailman says. "It's not just the living room I want to design but the whole house." In this case, Animal House: "I want great food and great wine enjoyed by people dressed like slobs. I want . . . a fraternity house."

He's taken over the territory by 4 P.M. one Saturday—mixing bread dough (a basic *Ladies' Home Journal* recipe with the Mailman stamp of sautéed anchovies, onions, and garlic added to the batter) on the seamless stainless-steel counter, unmolding homemade pâté near the stove, finishing off a roasted-red-pepper/yogurt/vinegar dressing in the blender. His facile productivity reveals his training: For six years, Mailman was the cook at a kosher camp, where he routinely turned out kasha varnishkes for 1,000 people.

For eight, Mailman's preparing four appetizers and five courses. "The more courses I have," he says, "the more wines I can serve." He has a remarkable collection of California wines and designs his menus to go with them.

In the elegant formal dining room, five bottles of wine sit on an imposing mahogany sideboard. Mailman has set the table with crisp white linen, Limoges china, and 48 crystal wineglasses (eight guests, five wines, one champagne), the better to contrast with the guests, who've been instructed to observe a fraternity-house dress code: "nothing fancier than jeans."

EVERYONE (DRESSED AT LEAST one notch above jeans) hovers around the hors d'oeuvres (displayed alluringly against a lacy tablecloth in the living room) sipping Sonoma-Cutrer Chardonnay '82. Everyone, that is, but the host (wearing khakis), who works in splendid isolation over the gas grill on the breezeway, stroking salmon steaks with a mustard-vinaigrette-soaked paintbrush ("much better than a pastry brush," he advises). When the fish is done, Mailman summons his company to the dining room and assigns seats.

He's matched the salmon to an Edna Valley '79 Chardonnay, follows it up with a palate-flushing pour of Schramsberg Blanc de Noirs '82, then offers slabs of his pâté, garnished with thin strips of grilled peppered steak to highlight an equally peppery Phelps Syrah '76. Chicken breasts pounded thin and rolled around a ground-lamb stuffing ("my version of a wonton") are married to a '73 Robert Mondavi Reserve Cabernet. The wontons are slightly dry, but when one guest tries to scrape some more sauce from the serving dish, Mailman says firmly, "If I wanted you to have sauce, I'd have given you sauce."

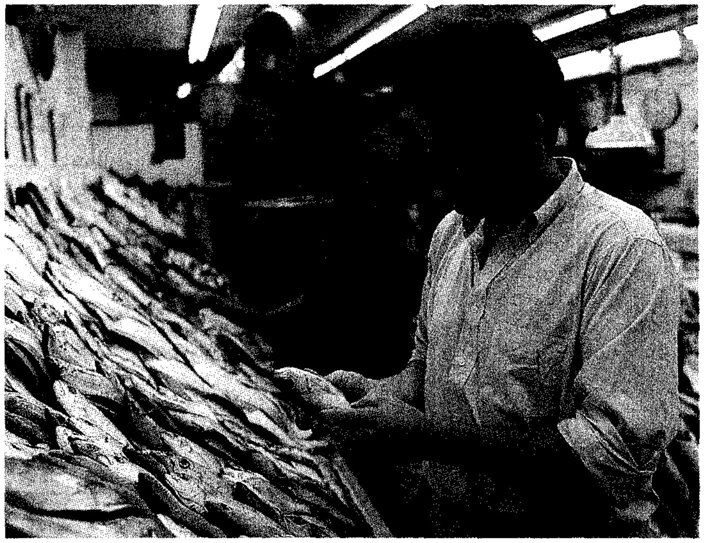
The bread is done 45 minutes late, due to a minor onion miscalculation, but happens to go just fine with the Dry Creek '78 Zinfandel and the duck in a praline glaze. Throughout the feast, Mailman sits at the head of the table closest to the swinging kitchen door and allows no one but himself to clear dishes or serve courses.

With everyone clutching at least a fourth glass of wine (not counting the bottle of Chardonnay that went with the appetizers), the antic atmosphere that Mailman ordained pervades the table. At 10:45, he pours tiny glasses of Ca'Togni '85, a sweet dessert wine. Sue hurries to finish her Zinfandel and spills the dark-red liquid on her pale-yellow-silk-upholstered chair. Everyone at table freezes, all eyes on Mailman.

But the master builder smiles benevolently. "Who cares? We've got extra fabric," he says. "Now, what do you think of this wine?"

THE PROFESSOR

BY TRADE, HE'S AN ART RESTORer, working out of his midtown studio. Like most, his profession has its drawbacks. "My work returns someone else's inspiration to its original state," Lansing Moore explains, "and deep down, I wish I were the originator." For the frustrated artist and painter, stumbling upon the joys of cooking opened up no less than "the whole phenomenon of human creativity."



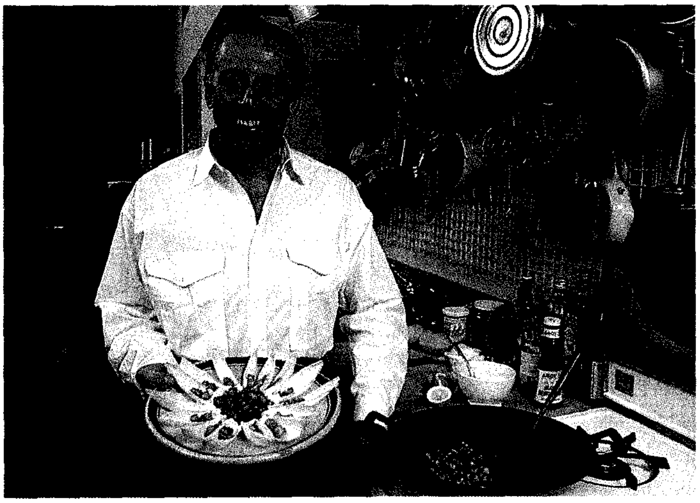
"WHEN I COOK," SAYS MOORE, "I CAN USE MY HANDS TO BRING SOMETHING WONDERFUL INTO EXISTENCE."

ART RESTORER LANSING MOORE.

It was deep winter, and Moore was desperate for something to read, desperate enough to peruse one of his wife's untouched Christmas gifts—Giuliano Bugialli's *Classic Techniques of Italian Cooking*. The attraction was immediate. "I've always been interested in Italian art and history," says Moore, "and here's this guy who's a professional chef but was once a professor of history at the University of Florence and looks at food as a reflection of culture."

It's not uncommon for a man who cooks to intellectualize his hobby. Much as he enjoys preparing food, eating it, serving it to appreciative friends, there's a need to justify the practice, give it a larger context. Moore, 29, was fascinated by the hand techniques that Bugialli emphasizes—"the same kind of craftsmanship as in sculpture and drawing"—and the historical implications of each regional dish. He started fooling around with Bugialli's recipes. The next fall, his wife gave him an early Christmas gift: group lessons with Bugialli himself. Moore has enrolled in the class every year since then. "When I cook, I can use tools and my own hands to bring something wonderful into existence," Moore says. "It's gratifying in a way that my own work can't ever be."

Moore, like many of his peers, is rigorous when it comes to raw materials. The day before a three-course Italian lunch for six, he combs his Hell's Kitchen neighborhood for the ideal ingredients. At Esposito Pork Shop on Ninth Avenue and 39th Street, he demonstrates an intricate understanding of osso buco aesthetics to the butcher. He specifies how much rind is acceptable on the Parmigiano Reggiano at the Ninth Avenue Cheese Market and sniffs carrots and parsley at Joe's Fruits and Vegetables at Ninth and 43rd, anointing them "the best."



"I'M AN EXHIBITIONIST," SAYS PENNEY, WHO DOES STIR-FRY EXPERIMENTS. "I LIKE PEOPLE TO WATCH ME WORK."

FURNITURE AND INTERIOR DESIGNER RICHARD PENNEY.

The next morning, Moore kneads eggs and flour together on a breadboard in his tiny but open-ended kitchen. He's exactly where he wants to be: in control of the rate and proportion at which the gluten absorbs the egg.

Every man who cooks has his code of honor regarding shortcuts. One will insist on making his own pâté but allow the butcher to grind the meat; another will bake his own baguettes but can't be bothered with rolling out pâté brisée. Moore wouldn't think of using any pasta that he hadn't made by hand. Pasta-making just has a way of strengthening those bonds between art, history, and cooking that Moore finds so reassuring. "The hand manipulation," he says, "is similar to the historical method of mixing paint and apothecary products."

NINE SERIOUS TARTS—Moore's handmade crust filled with his pastry cream and topped with fresh raspberries and pears—rest beneath the cupboard that houses his collection of tin-glazed majolica dishes, delft china, and early-Italian Renaissance bowls and vases. Leaves of Boston lettuce, bright green from poaching, dry on paper towels that line the small, curved work counter separating the kitchen from the dining area. Moore's wife, Iliana Engelke Moore, returns with the Pellegrino water he asked for and begs her husband for just one lettuce leaf, since she's starving. "No," he says. She grins and lifts one from the counter when he's not looking.

The guests arrive, on time, at 1 P.M., but countless sheets of saffron pasta still remain to be ribboned, one by one, in the old-fashioned, hand-cranked machine that Moore insists on using. Fortunately, his friends know the drill: Moore's food is always fabulous, never prompt. "I'm not in a hurry when I cook," he says.

At 2:20, Moore ladles the osso buco sauce parsimoniously onto his pride, the saffron tagliatelle. The plump, shrimp-stuffed lettuce leaves enveloped in a light tomato sauce—a dish called Lattughe di Gamberi, an ancient recipe from Bugialli's unpublished collection—have the delicate taste and appearance of Vietnamese food. In fact, says Moore, the dish has Middle Eastern roots.

Over espresso, he gets out his class notes on the history of Lattughe di Gamberi. "The technique of wrapping stuffings in leaves is derived from the Jews who escaped Palestine in the first Diaspora, during the first century A.D., and settled in the port cities of Italy," he instructs. "The technique is related to the stuffed cabbage of Northern Europe...."

He sees that his guests are eyeing not him but the leftover tarts, and he winds down the lecture gracefully. "Look," he says, "if you want to know more, there's this book I could lend you...."

THE AESTHETE

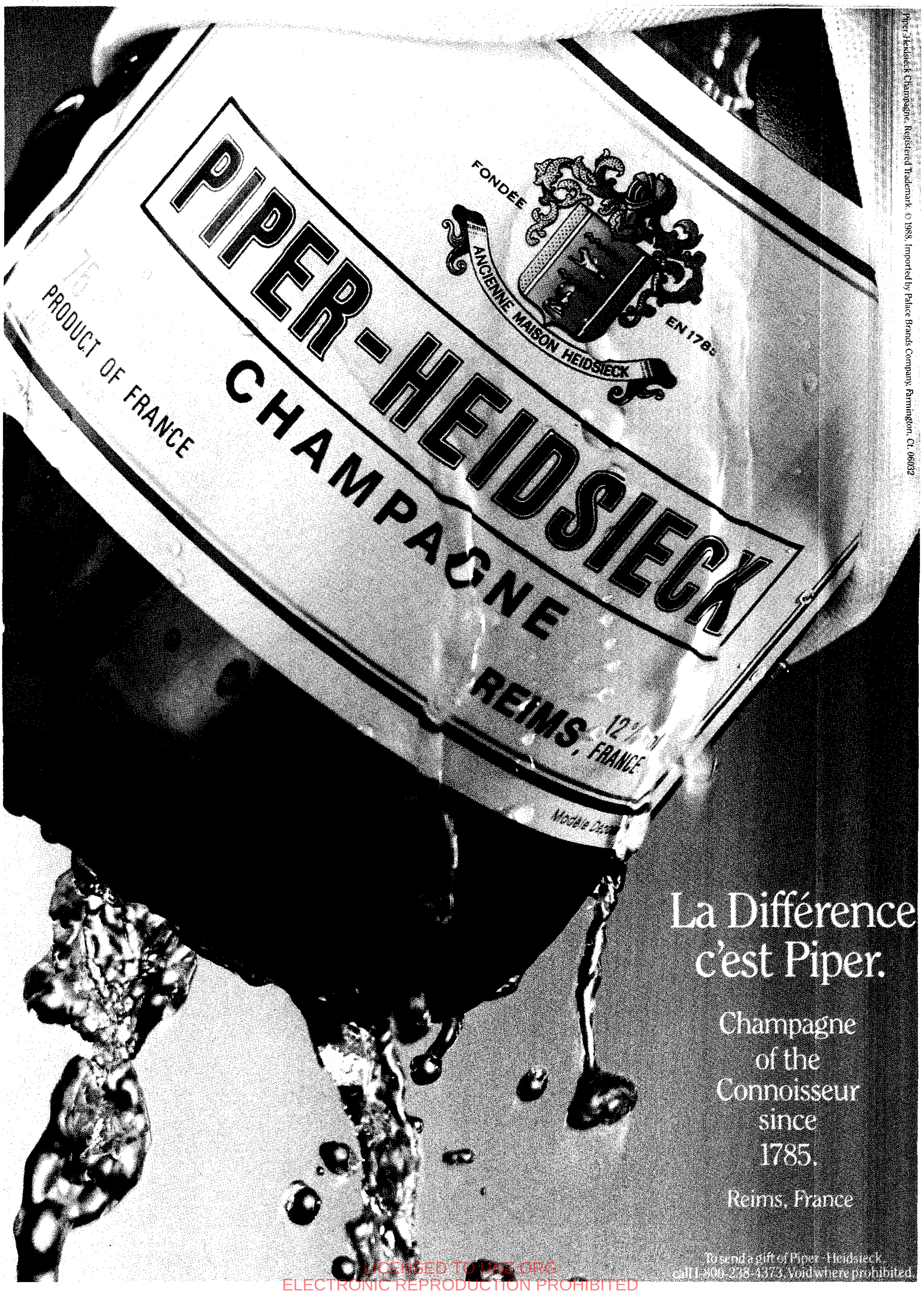
NINE PERFECT ENDIVE leaves fan the circumference of a signed Mexican pottery dish. Nestled inside the white of each leaf are three scallops, sparsely coated in a rich black-bean sauce. Three people share the hors d'oeuvre. Those numbers are not at all random. "Threes are aesthetically pleasing," says the dish's creator, Richard Penney, "so the endives are in multiples of three, with three scallops on each, to be served to three guests."

Penney, 51, is a designer of furniture and interiors, and he believes in the theory of what he has labeled "emotional ergonomics"—the better something looks, the better it is. (The chair that looks comfortable will feel comfortable... scallops that please the eye will please the palate.) The only problem is that when it comes to hunger, you need something more on your plate than just a trio of bay scallops the size of pearl onions. But to Penney, satisfying the appetite is the least interesting aspect of cooking. The two things that most obsess him are presentation and performance.

His style—Chinese techniques applied to Western (usually Italian) cuisine—allows for spontaneous demonstrations, and the open kitchens that dominate both his 2,500-square-foot Chelsea loft and his Vermont country house guarantee that no one misses out on a single stir-fry. "We've had caterers who were shocked that guests could see all their preparation," Penney says, "but I'm an exhibitionist. I like people to watch me work."

His wife, Sue Gould, also is a designer, and she cooks along with him—sort of. Their collaborative secret is to maintain separate but equal domains. They stay out of each other's way by preparing different courses: She does the soups, salads, and desserts; he does the big-ticket items. They even keep separate sets of cookware: She likes porcelain enamel; he uses Calphalon and cast iron.

Gould comes from Eastern European stock and leans toward big portions of hearty, long-simmering stews and soups;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Penney likes clean, quick sautés with complex flavors and tends to underfeed. "What she considers perfectly adequate," Penney says, "I consider abominable excess."

It's a well-orchestrated duet of noninterference, though his fixation on appearances sometimes propels him into her sphere. She leaves his scallops alone; he garnishes her carrot soup with basil. She arranges her dessert of poached-pear slices simply, on a Depression-glass plate; he can't resist adding a still life of blueberries strewn with fresh mint. Ergonomically speaking, all of Penney's displays have the desired emotional impact—the stuff definitely tastes good. For him, though, the subject of taste seems superfluous.

"It looks exactly as I'd pictured it," Penney says as he serves an original invention: carpaccio Chinese-style, the papery strips of sirloin stir-fried in an oyster sauce heightened with fresh orange juice, balsamic vinegar, and soy ("my chemistry experiment," he calls it). As Gould and a guest tuck ravenously into the subtly flavored dish, Penney's fork stays by his side. He's busy admiring the palette he created: the mahogany slivers of beef and delicate curls of scallion arranged on a bed of intensely green arugula, with bright slices of orange outlining the tableau.

"This design thing is an addiction," he finally says. "I can't stop."

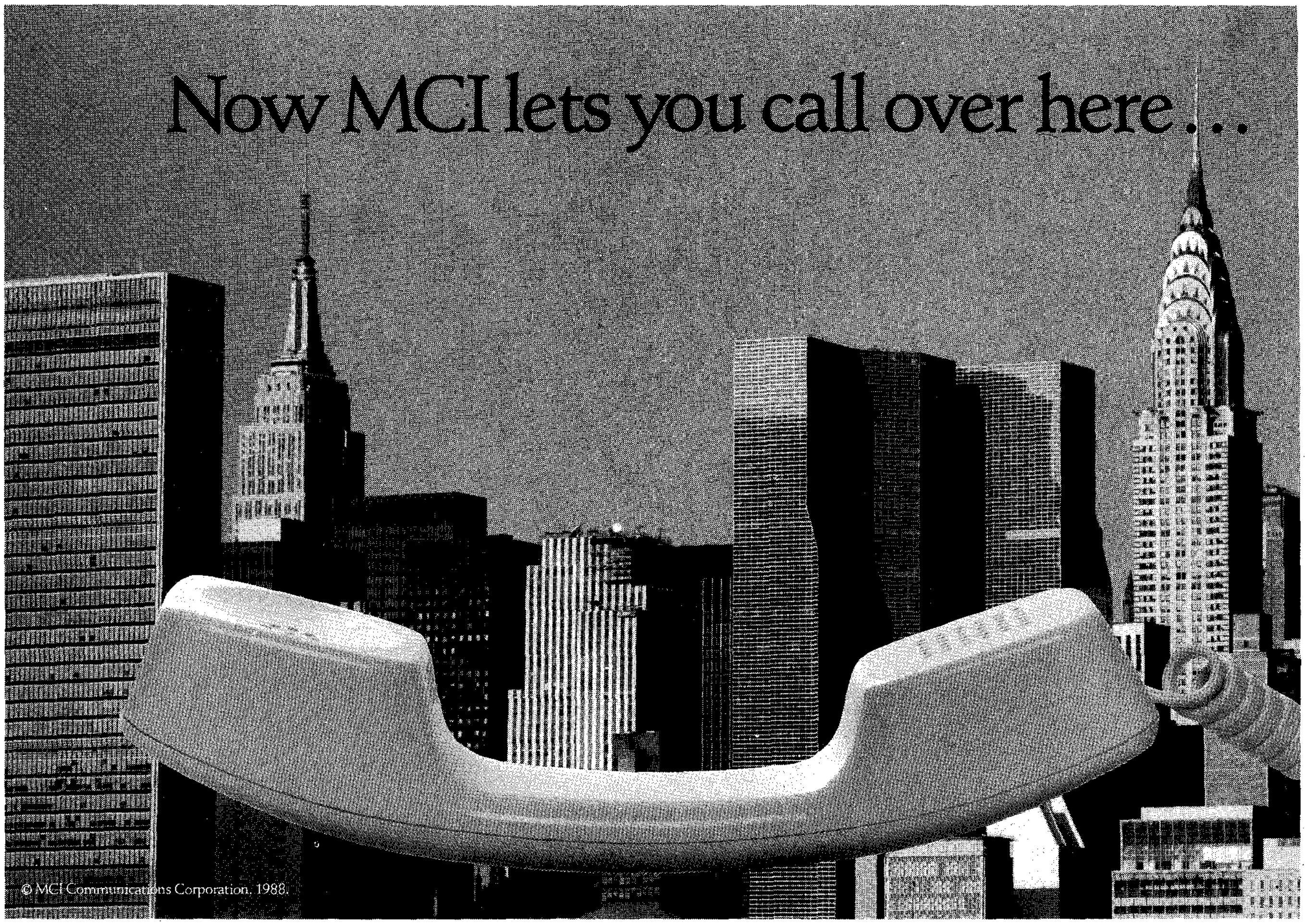
EVERYCOOK

'HERE'S WHAT'S MACHO about guys who cook: lobster brain splattered on the back of your shirt," says the normally benign Fred Graver. Graver, a 34-year-old writer for *Late Night With David Letterman,* is wielding a butcher's knife over a squirming quartet of lobsters condemned to a pasta sauce. He's dressed to kill in his favorite chef's garb: green surgical-scrub shirt and jeans.

Graver is that rare subspecies: a food lover with a sense of humor. "You can't wrap your ego up in this stuff," he says. "It's *food!* It's gonna be gone in two seconds!" He cooks for one reason: "to have a lot of people over." His aim is simply "for you to leave feeling like you've had a good time and not go off searching for a place to get ice cream." He has a touching sense of responsibility toward his friends that prevents him from entertaining by calling the local kebab house. "I feel this weird obligation that if I invite you over, I have to make it worth the trip," he says.

His sleek Upper East Side apartment has two futons for his two children (of whom he has weekend custody), a glow light in the bathroom, and a row of Emmys lined up on a bookshelf, with a Yankees baseball cap hanging from one. His kitchen is basic Manhattan-galley style, and here he functions as Everycook—"the average guy with the average New York kitchen and the average amount of money to spend on average ingredients." Graver pauses, grinning self-mockingly. "The kind of guy who'd like to use the word *average* more often."

He's one of the few men who cook who'll admit to consulting recipes. "Actually, I'm a slavish follower of them," he says. He even owns up to the occasional culinary gaffe. There was that evening when the writers' strike was in its second month and Graver decided his colleagues needed the kind of nourishment that only he could provide. He picked a chili recipe out of *Jeremiah Tower's New*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American Classics. "It called for an awful lot of citrus, but I never thought to challenge *a recipe,*" he says. "I was sure the chili would win out over the citrus, but I was wrong." He served the mess with a hasty warning ("This stuff stinks"), a lot of beer, and vats of sour cream and ketchup. "I made sure everyone knew I did this meal under a pseudonym," he says.

During adolescence in the Midwest and college at Notre Dame, Graver's idea of good cooking was onion soup loaded with cheese. He refined his taste in New York restaurants, and by the time he met his girlfriend, Betsy Steyer, talent coordinator for *Late Night,* he was able to do up a Chinese feast. Even the black-bean sauce was made from scratch. "Until that night, I didn't know you could actually *make* Chinese food," Steyer says. "I thought it only came in cartons."

"I FEEL THIS WEIRD OBLIGATION," SAYS GRAVER, "THAT IF I INVITE YOU OVER, I HAVE TO MAKE IT WORTH THE TRIP."

COMEDY WRITER FRED GRAVER.

Graver's kitchen acumen is a mystery to many. His dad's cooking was limited, in typical fifties suburban style, to backyard barbecuing, and his mother's repertoire included reheating Sara Lee cakes. "All I can think of," she says of her son's gift, "is that it grew out of a lifelong search for a good meal."

Graver can't be accused of gourmet pretension, but he does have his pride. He shuns store-bought bread for the loaves he bakes once a month, and there are no pizza boxes in his trash, only Italian clay pizza stones in his cupboard.

He's smoothing his handmade dough onto the stones when Steyer enters Graver's apartment, giggling. She's bent under a floral arrangement—her contribution to the night's dinner for six. She puts the flowers down on the table, artfully set by Graver with gray-and-black linen, and offers up her own favorite and much-thumbed cookbook. It's called *We Deliver: A Neighborhood Guide to Restaurant Menus and Services.*

At 8 P.M., the guests arrive and descend on the pizza, which is fashionably al bianco but none too precious. "Ooooh, that's good," Graver swoons before anyone else has a chance to judge. "It fits the most exacting criterion I have," he says. "It's not all black on top." ■

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THE LATEST ON TENANTS' RIGHTS

NEW PROBLEMS, FRESH ADVICE

BY STEPHEN A. NEWMAN

A GREAT JUDGE, JEROME Frank, once described a remarkable custom of the ancient Persians. "Whenever a king died," Frank wrote, "there was a five-day period of anarchy in order that the people might perceive the advantages of having rulers and laws."

These days, it seems, New York's own rulers are giving the very same lesson to that most unruly collection of people, local landlords and tenants. Through contradictory, confusing, and sometimes illogical pronouncements, judges, legislators, and administrators make us appreciate the virtue of clear, rational rules of law. Steering through the present legal maze is—as you will discover—no easy task.

This article will try to pilot tenants adrift in a sea of confusion past some of the most worrisome hazards. Tenants in rent-stabilized apartments are governed by the new Rent Stabilization Code, a sturdy, 77-page compendium of regulations issued by the New York State Division of Housing and Community Renewal (DHCR). But tenants in rent-controlled apartments live under a different set of regulations.

TENANT PROBLEM NUMBER 1

SOME ACTIVISTS ARE MOST greatly troubled by that big rent-raising gambit, the MCI—major capital improvement (page 157). Others, however, are worried about a court decision with such alarming implications that tenant leaders are calling it the "widows and orphans ruling."

Three years ago, the Court of Appeals—the state's highest court—decided, in *Sullivan* v. *Brevard,* that the Rent Stabilization Law does not require a landlord to offer a renewal lease to anyone other than the tenant who had signed the expiring lease. If this "tenant of record" (for married couples, usually the husband) dies or moves out, his family can be evicted.

That may seem unbelievable, but it's true—and it's the judicial version of *A Nightmare on Elm Street.* As Housing Court judge Robert Lippman wrote in a later case, *Sullivan* "opened the floodgates to massive evictions of countless people."

Fortunately for widows and orphans, the DHCR promptly came to their rescue; it built *some* protection from eviction into the Rent Stabilization Code. But conflicting appellate decisions have cast this protection into doubt.

In *East Four-Forty Associates* v. *Ewell,* an appellate court approved the eviction of a 38-year-old man who had shared an apartment with his mother for more than a decade, until her death. He wasn't on the lease, and the court ruled that he couldn't stay in the flat because the Legislature had not authorized the family-protection section of the code.

A second case, before a different appellate panel, contradicted the legal analysis in *Ewell.* Presiding Justice Edwin Kassoff found that the Legislature had indeed authorized the DHCR to avert the "social and economic disaster" that would result from family evictions. The Appellate Division, a higher appeals court, could have cleared up the confusion but instead added to it. In a bizarre ruling, it held that if the code's section on family rights was valid, it should be applied retroactively ... *but the court refused to say whether or not the section was valid.*

Thus we all must wait while the judges continue their legal war over the code. No doubt a clear ruling will be rendered someday; when it is, here's what will hap-

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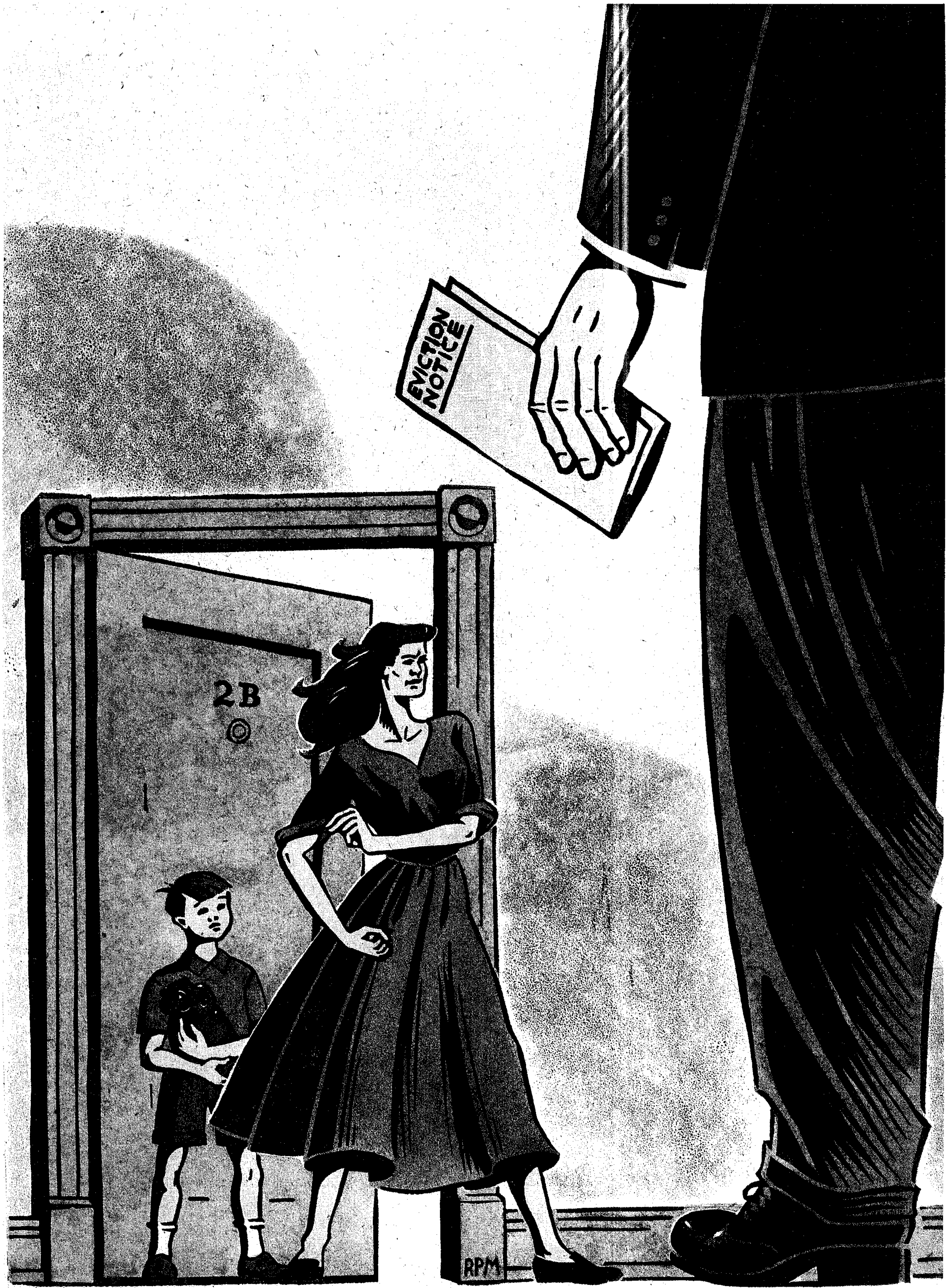
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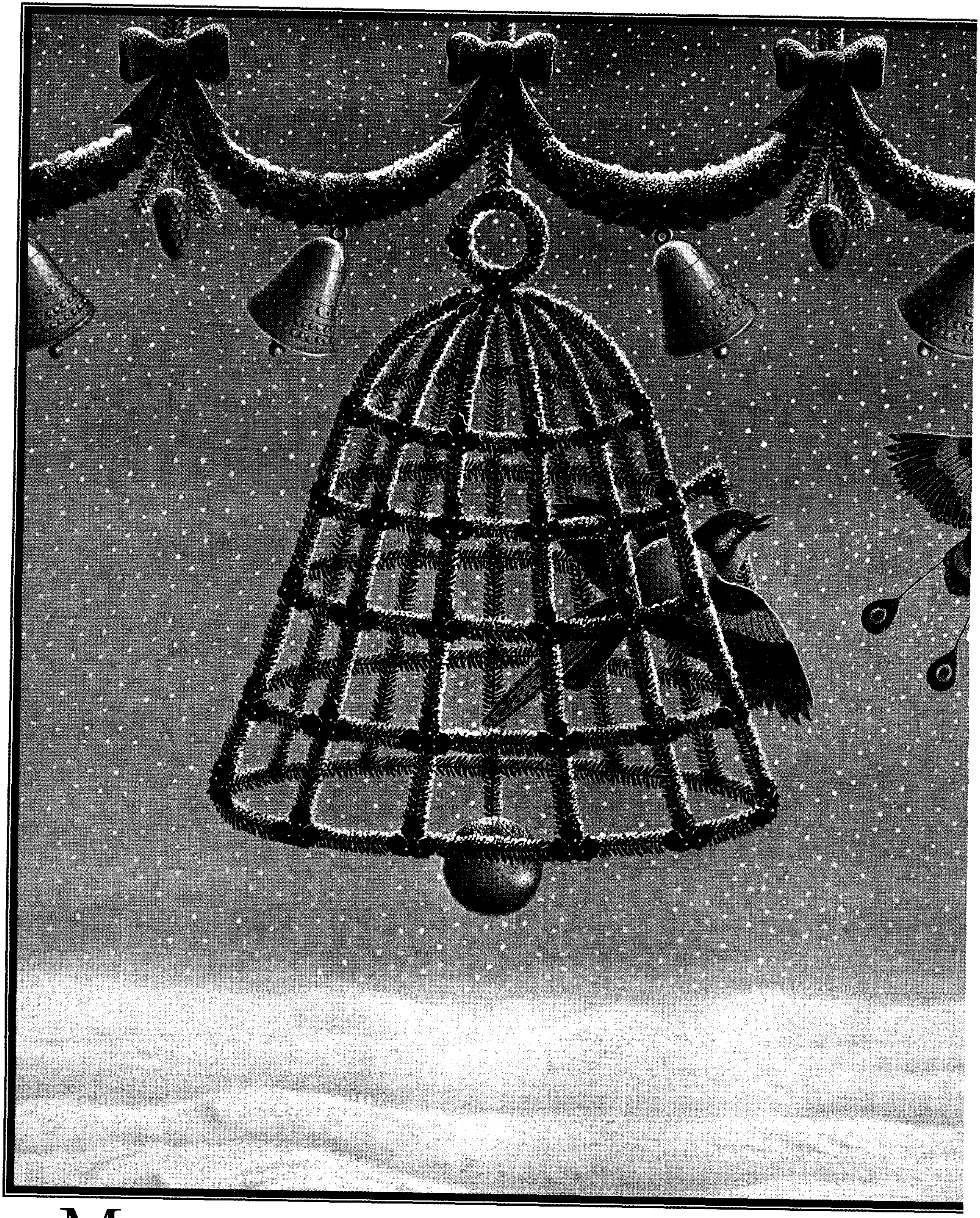

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pen to rent-stabilized tenants, depending on whether the news is (a) bad or (b) good.

The Bad-News Scenario: The appeals court rules that the family-protection clause in the Rent Stabilization Code is not valid and the *Sullivan* ruling stands.

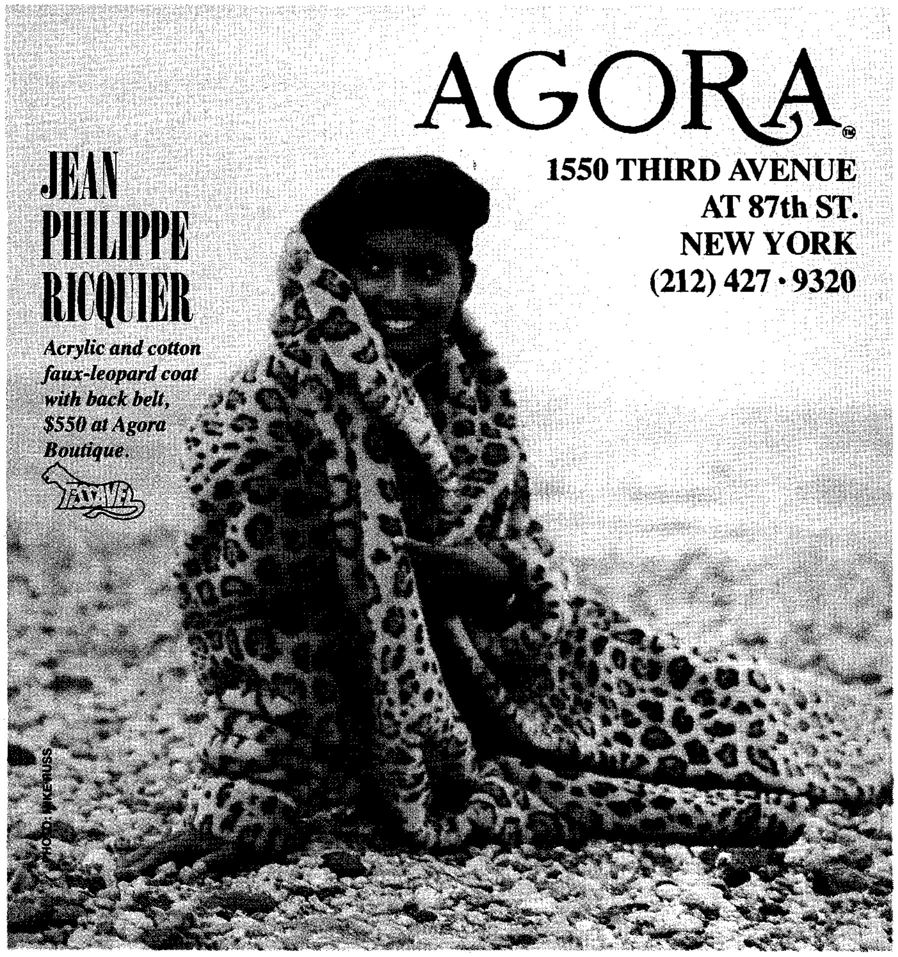
If this is the court's decision, rent-stabilized tenants' families will continue to be at risk of eviction if the lease expires and the leaseholder no longer lives in the apartment. There is one sure way out of this serious predicament: getting the State Legislature to pass—and the governor to sign—a bill recognizing that family members are not mere "occupants" of a rent-stabilized apartment but actual *tenants*, and they have a right to renew the lease if the tenant of record dies or moves out.

"The governor and the Republican state senators from New York City have failed to do anything significant to promote this kind of legislation," says Michael McKee, director of the New York State Tenant and Neighborhood Coalition, a membership organization that advocates pro-tenant legislation in the State Legislature. "But we've had pretty good support from the State Assembly and the attorney general." Several bills seeking to protect family members' right to renew a lease are sure to be introduced in January, but, McKee says, they need support from the public. Write to the governor and the Republican state senators, he advises: "*They're* the ones who have the power to settle this matter."

But spouses need not wait for a favorable court ruling or helpful legislation: They can take steps to protect themselves right now. Section 2522.5 (g) of the Rent Stabilization Code states, "The tenant shall have the right to have his or her spouse, whether husband or wife, added to the lease or any renewal thereof as an additional tenant where said spouse resides in the housing accommodation as his or her primary residence."

Therefore, the tenant of record (let's say it's the husband) should immediately send a *certified* letter to his landlord, citing section 2522.5 (g) and saying that he wants the name of his wife added to the lease. As evidence that he has made this request, he should keep a copy of the letter and the certified-mail receipt.

If the landlord ignores the request, the tenant should get in touch with the DHCR (listed under "Housing" in the New York State section of the NYNEX telephone book) and fill out a form called "Failure to Offer a Timely Lease Renewal" (RA-90.A). The DHCR will send a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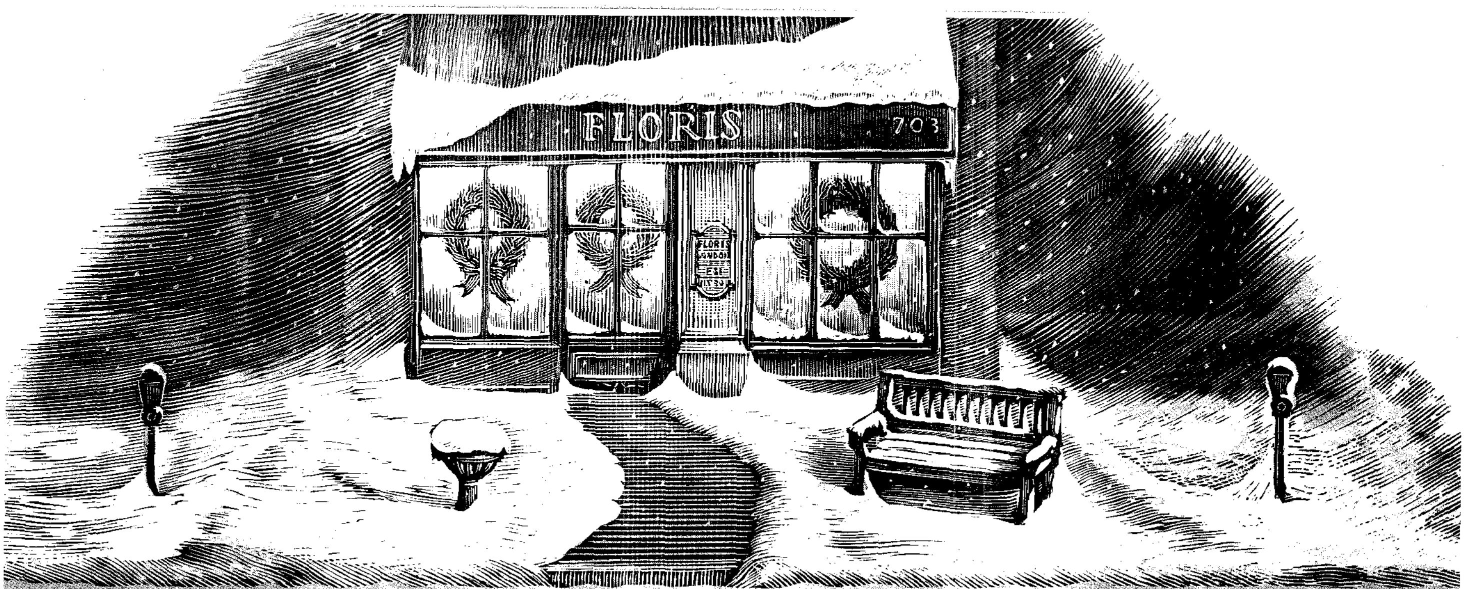

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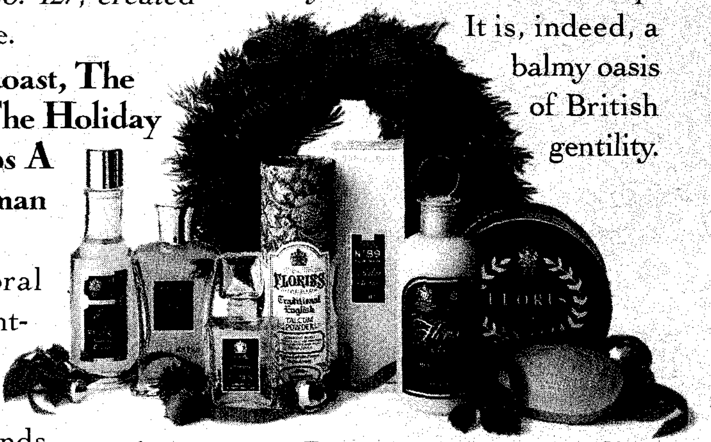

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EVICTION NOTICE
LEASE

card of acknowledgment that bears the case's docket number; the card, too, should be kept as evidence that the request has been filed.

Married couples moving into an apartment should get both their names on the lease; unmarried couples living together should try to get the landlord to agree to put both names on a renewal lease. (He is, however, required to put both names on the lease *only* if the couple is married.)

Those family members who are threatened with eviction after the leaseholder dies or moves out should see a lawyer. Only a court can order an eviction, and a lawyer can check to see whether the landlord has complied with the strict notice and procedural requirements that the law imposes prior to any eviction. The delay of legal proceedings may also be useful: While the eviction is pending, the *Ewell* case may be reversed on appeal, or the Legislature may enact new protective legislation.

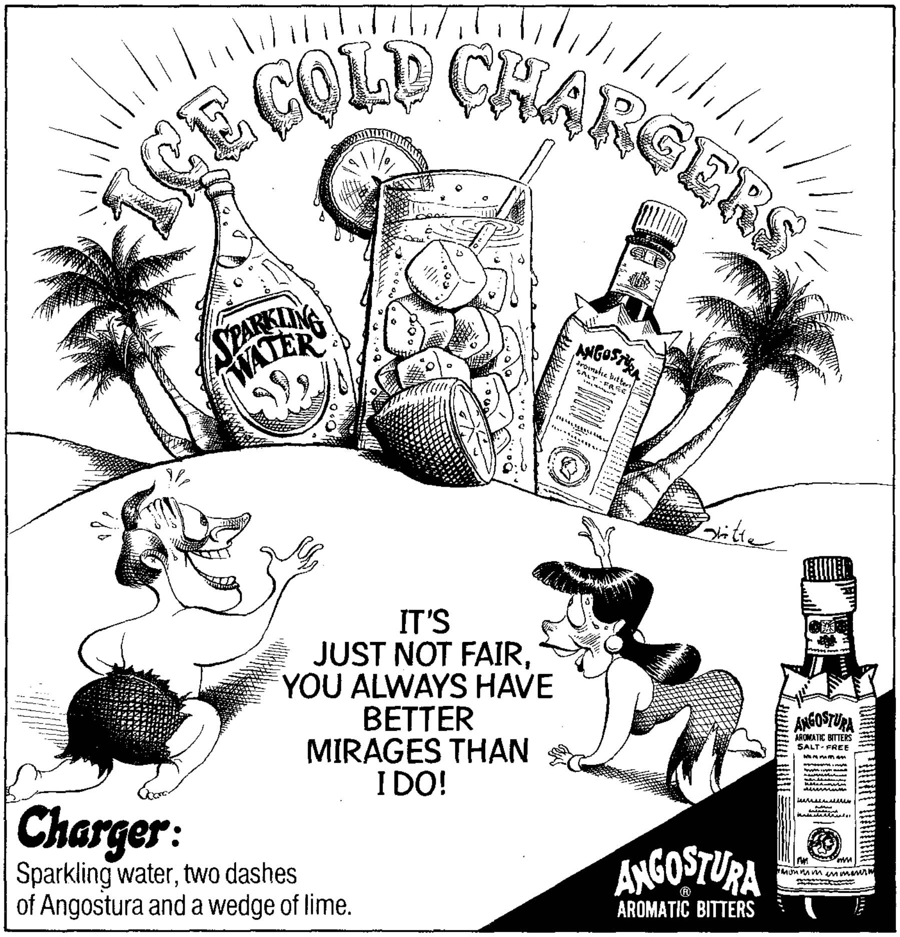
The Good-News Scenario: On appeal, the court decides that the Rent Stabilization Code clause protecting family members is valid.

If the court upholds this provision, certain family members who have lived in the apartment with the leaseholding tenant will continue to qualify for renewal leases—under specified circumstances—if the leaseholder dies or moves out. The code's protection extends to these relatives: spouse, child, stepchild, parent, stepparent, sibling, aunt, uncle, niece, nephew, grandparent, grandchild, father-in-law, mother-in-law, son-in-law, and daughter-in-law.

To get a renewal lease now, the family member must have lived in the apartment *from the inception of the tenancy or the commencement of the relationship*—a requirement, Michael McKee points out, that many family members can't meet.

If the code is upheld, a family member will qualify for a renewal lease by maintaining the apartment as his primary residence (page 152). He may live elsewhere temporarily if he is a full-time student, is on active military duty, is hospitalized, or has been temporarily relocated for his job. The DHCR may determine that some other interruption of residence is also reasonable.

If the tenant named in the lease dies, the code (assuming it's upheld) will provide another way for family members to keep the apartment. A family member can get a renewal lease if he resided with the tenant *for the two years immediately prior to the tenant's death.* (If the family member is over 62 years of age or is per-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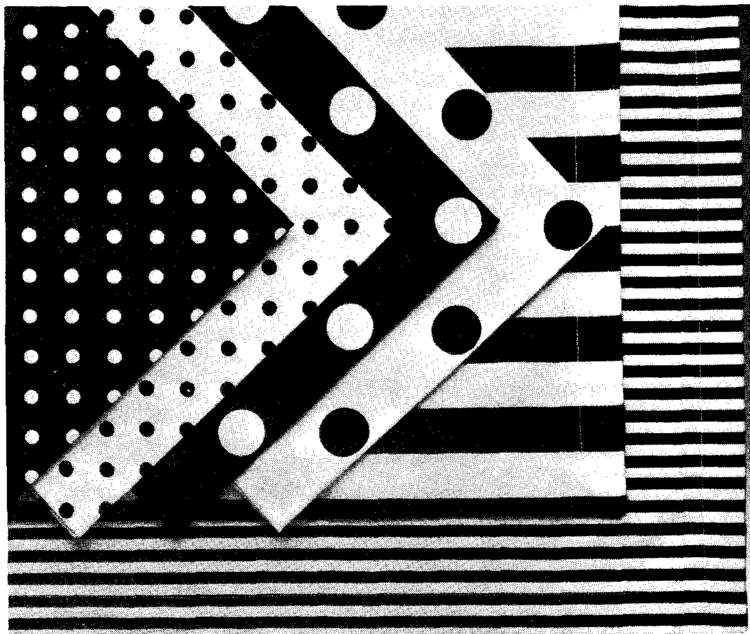

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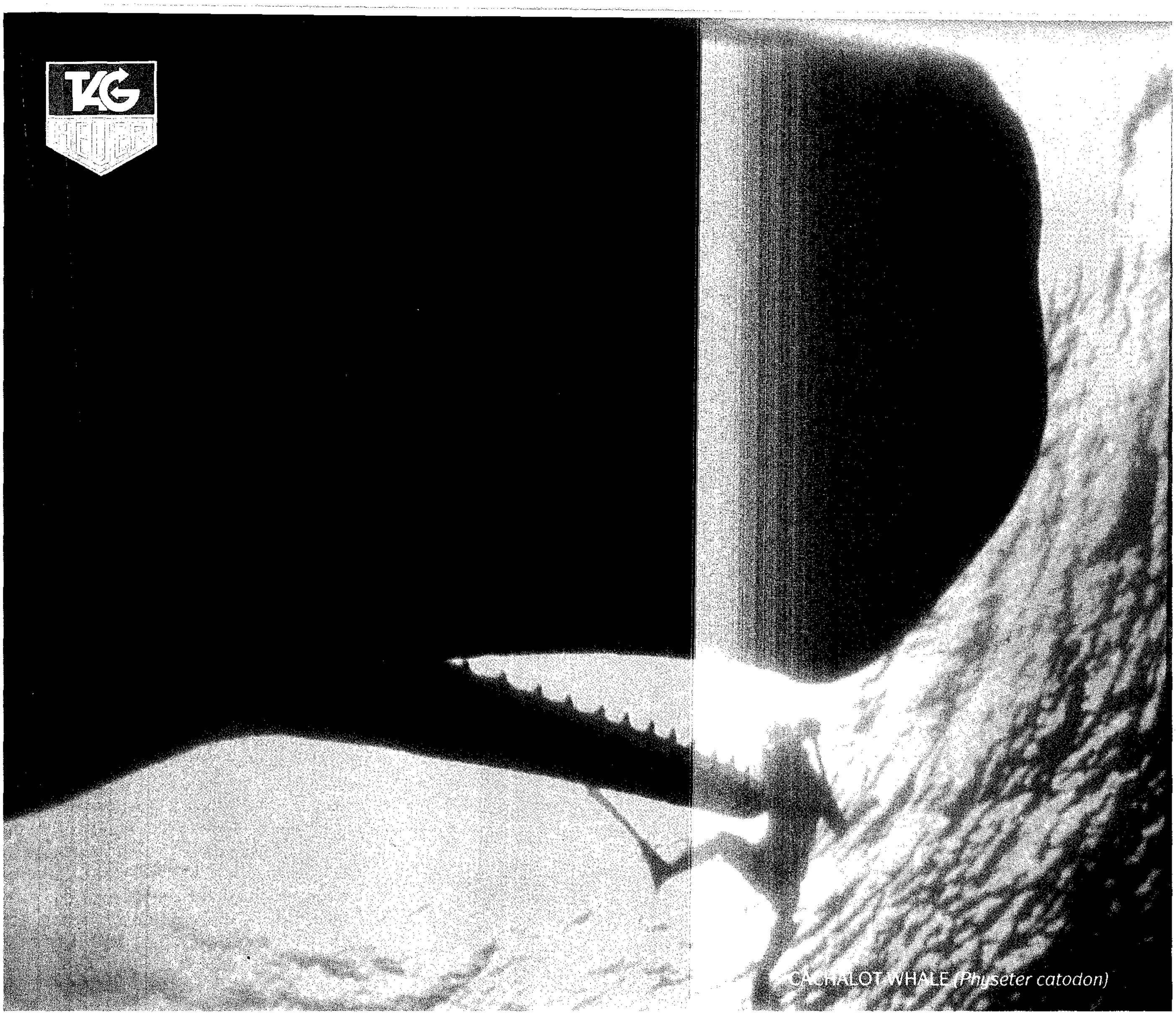

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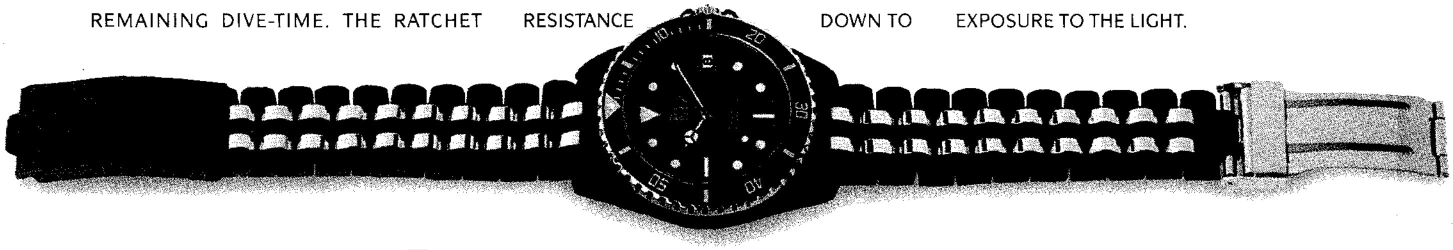

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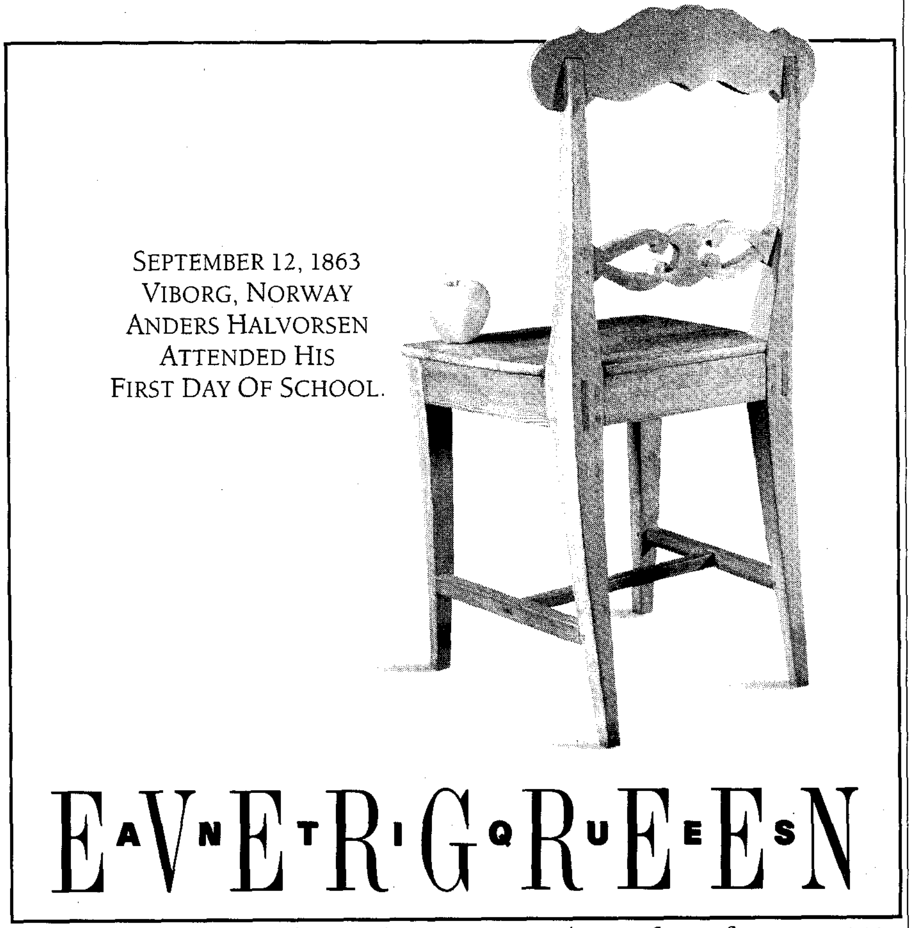
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manently disabled, the required period is only one year.) Under this provision, the family member's residency must be continuous—the only interruption the code recognizes is for hospitalization.

If family members do not qualify under these provisions, there is one other way they can get a renewal lease if the code is upheld. Code section 2523.5 (e) gives the tenant the right to notify the landlord, at any time, of the names of family members living in the apartment. The notice must be on a form distributed by the DHCR called "Notice to Owner of Additional Tenant in Residence" (RA-23.5). Later, if anything should happen to the tenant, his family may apply to the DHCR for renewal-lease rights; the agency will then decide, with "due consideration of the equities," if there are "reasonable grounds" to grant the request.

But what about people whom you live with and care deeply about but who are not your relatives? The courts have been divided over questions raised, for example, by homosexual life partners who are threatened with eviction when those with whom they shared their lives suddenly die, perhaps of AIDS. Justice Helen E. Freedman of New York State Supreme Court (a lower court) ruled in one such case that it would be unconstitutional to exclude such an individual from the classification of family member "when the relationship was in fact closer than that of most family members." But in another case, Supreme Court Justice Bruce McM. Wright reached the opposite conclusion. Thus, even if the code is ruled valid, the right of an unmarried lover to renew a lease after the named tenant vacates or dies remains unsettled.

Nothing said here affects the right of a live-in lover of either sex to reside with a lease-signing tenant in the apartment. Section 235-f of the Real Property Law allows a tenant to live with any other person, related or not, in the apartment. Any lease provision to the contrary can be disregarded.

SUCCESSION RIGHTS UNDER RENT CONTROL

FAMILIES RECEIVE MUCH BETter protection from eviction under rent control than they do under rent stabilization. The rent-control law expressly protects the tenant's "family." What's a family? The definition is up to the courts, and the courts believe in big families. If you're related to the leaseholder by blood or marriage, you're probably in. In various cases, nieces, nephews, and in-laws have been includ-

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ed. In a 1986 case, a sister-in-law was deemed a family member entitled to remain in a rent-controlled apartment. She had moved in to live with her sick sister, who died later that year. The sister's husband, who had signed the lease, moved out three years later, leaving his sister-in-law as the only resident. Relying on City Rent and Eviction Regulation 56(d), Civil Court judge Emily Goodman found that the woman was a member of the tenant's "family who has been living with the tenant" and rejected the landlord's eviction request.

Nontraditional relationships have also been protected. In the recent case of *2-4 Realty Assoc.* v. *Pittman,* Civil Court judge Alice Schlesinger reviewed the saga of a young man who had come to live as a boarder in the rent-controlled apartment of tenant Henry Pittman. Over the next 25 years, the relationship "developed into one of devoted concern, sharing, trust, loyalty, and love." Pittman, the young man, and the young man's mother functioned as a family unit, albeit one never formalized by marriage or adoption. They endured great hardships together through the years preceding Pittman's death. After hearing the testimony of friends, neighbors, a local church pastor, and even a sociologist specializing in the modern American family, Judge Schlesinger found that this was the functional equivalent of a traditional family, entitled to the protections afforded family members under section 56(d).

Homosexual life partners have not fared so well, however. In *Braschi* v. *Stahl Associates,* the Appellate Division held that a deceased tenant's gay companion did not come within the legal definition of "family" and thus had no right to remain in their apartment. Proof of a "long-term relationship marked by love and fidelity" was unavailing, because the Legislature has failed "to grant some form of legal status to a homosexual relationship."

The court did not address the survivor's constitutional arguments, which attorney Owen Wincig plans to raise in an appeal to the state's highest court.

The rights of unmarried heterosexual lovers are also in doubt, because the Appellate Division noted that the Legislature has protected only "surviving spouses and family members within traditional, legally recognized familial relationships." A prior appellate opinion had considered the case of an unmarried couple who had presented themselves as husband and wife during their sixteen years of cohabitation. When the woman died, her partner asked the court to consider him equivalent to a spouse under

THE LEGEND
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Once upon a time there was a merry little antique shop on Madison Avenue, happy and fulfilled in the knowledge that the absolute finest 18th and 19th Century antiques and decorative objects were to be found within its cheery doors. But then one day a dark cloud appeared. It seemed the Holiday Season was fast approaching and people didn't want to give dining tables and armoires as gifts—what they wanted was "Smalls!" ("Smalls"—those tiny little treasures that fit ever so nicely under the tree!)

So the shop called its Fairy Godmother/Buyer and said, "Linda, would you mind terribly flying off to Europe and instead of spending 4 hours finding one table, would you spend 400 hours combing the countryside to find 400 wonderful small treasures for the same price? It would make ever so many people happy . . ."

What could she do? Of course she went, and when she returned she had picture frames, jewelry boxes, change purses and desk accessories all done up in tortoise or silver or crocodile. There were scores of brass nutcrackers and silver English sandwich boxes, flasks emblazoned with wonderful gold crests, and full color polo players and tennis figures running across the tops of glittering boxes. She had armloads of perfect little pillows with English crests, whole collections of magnifying glasses, and enough brass binoculars to stock a fleet! There were more crystal decanters and perfume bottles than one could count and tiny silver matchstrikes in fantastic fairytale figures! And there were enough candlesticks to light a banquet hall or two, and old English toast holders just perfect for Christmas mail! She even surprised them all with a sack full of antique jewelry—tiny diamonds, rubies, and sapphires sparkling on enchanted creatures! Well, needless to say the little antique store was moved to tears. "Now 400 lucky people will have the pleasure of giving truly magnificent gifts—all wrapped up in gold and tulle and tied with gossamer ribbons—to 400 even luckier people! Let's make it a tradition and do this every year!" the store cheerfully exclaimed.

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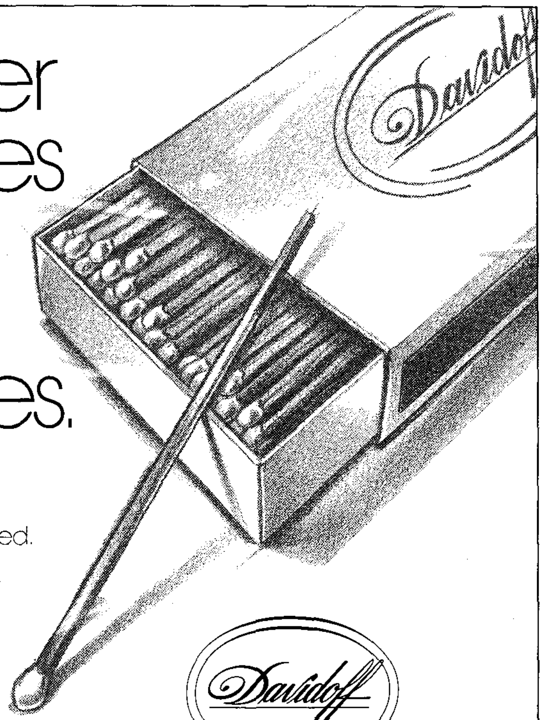

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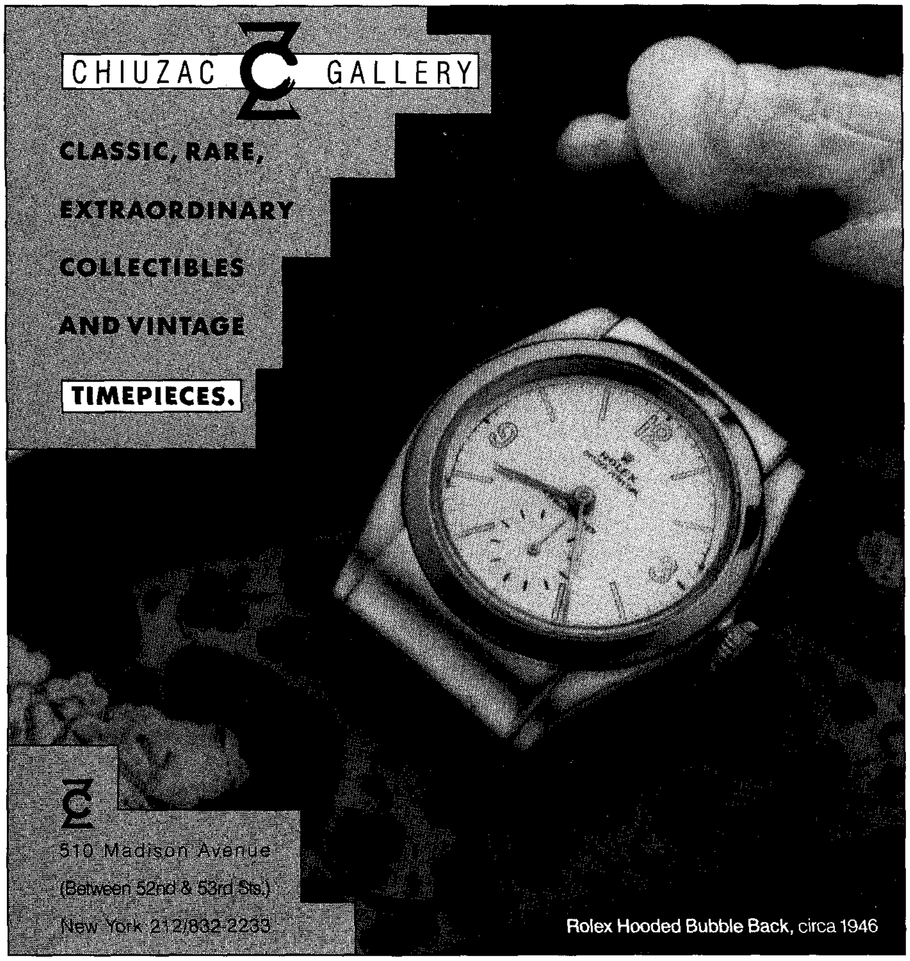

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EVICTION NOTICE
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section 56(d). The court refused, because to do so "would be contrary to the Legislature's abolition of common-law marriage in 1933."

The rent-control law protects only family members who really *live with* the tenant. In *829 Seventh Ave. Co.* v. *Reider,* a woman who had moved in with her grandmother claimed a right to stay on in the rent-controlled unit after her grandmother's death five months later. The granddaughter's case was undermined by the fact that she had sublet her own apartment to a friend, left her furniture there, kept her telephone service there, and maintained her bank accounts nearby. The Court of Appeals found that the woman's new arrangements did not bear the required "indicia of permanence or continuity," and so she lost her grandmother's apartment.

"PERSONAL USE" EVICTIONS

A LANDLORD MAY REFUSE to renew a tenant's lease in order to occupy the apartment himself or give it to a member of his family. But section 2524.4 of the stabilization code places various restrictions on owner-occupancy evictions:

☐ The landlord must need the apartment for his own use or that of a member of his "immediate family" (defined as a spouse, child, stepchild, parent, stepparent, grandparent, grandchild, brother, sister, father-in-law, mother-in-law, son-in-law, or daughter-in-law). Unfortunately, there's no limit on the number of units a landlord may designate for family use. However, it would be hard for a landlord to empty a whole building, since, if the tenants fought their evictions in court, the landlord's use of the apartments would come under a judge's scrutiny.

☐ If there are multiple owners of a building, only one of them may recover a unit or units for personal occupancy.

☐ Tenants in a non-eviction conversion plan may not be evicted on the personal-use ground once the conversion plan is declared effective. Neither may people over 62 or the disabled—unless the landlord finds them an equivalent or superior apartment at the same or lower rent in the same neighborhood.

A tenant who suspects that his landlord is breaking the rules—evicting him for "personal use" and then renting to someone who is not a family member—should resist the eviction and get in touch with the Department of Housing and Community Renewal. Landlords who violate the code in this way may forfeit the right to collect rent increases for

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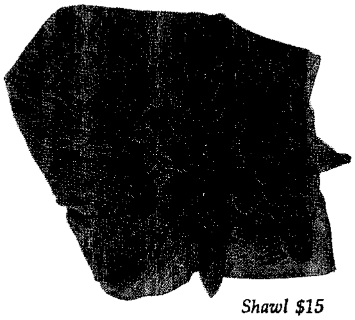

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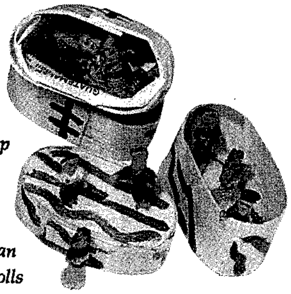

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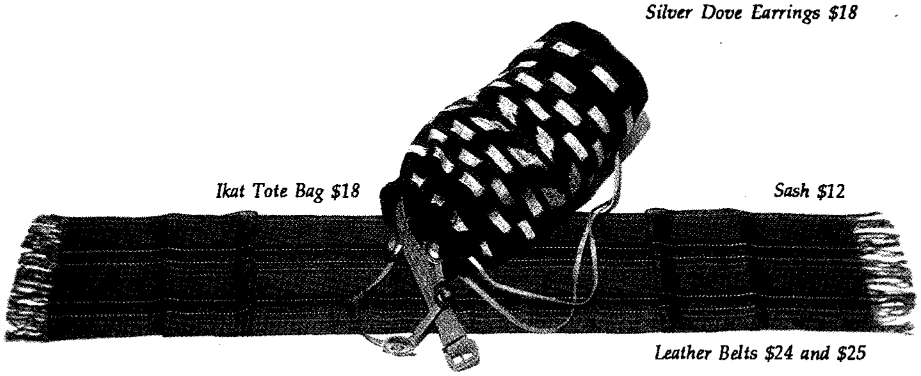

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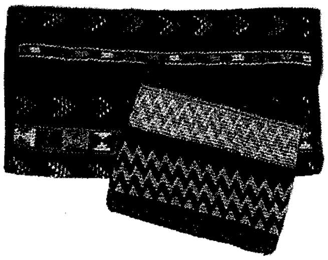

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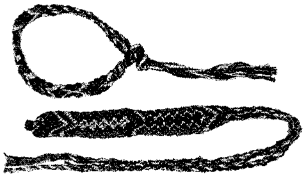

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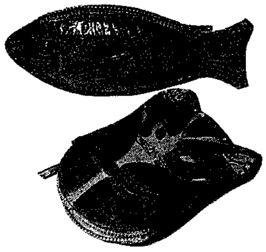

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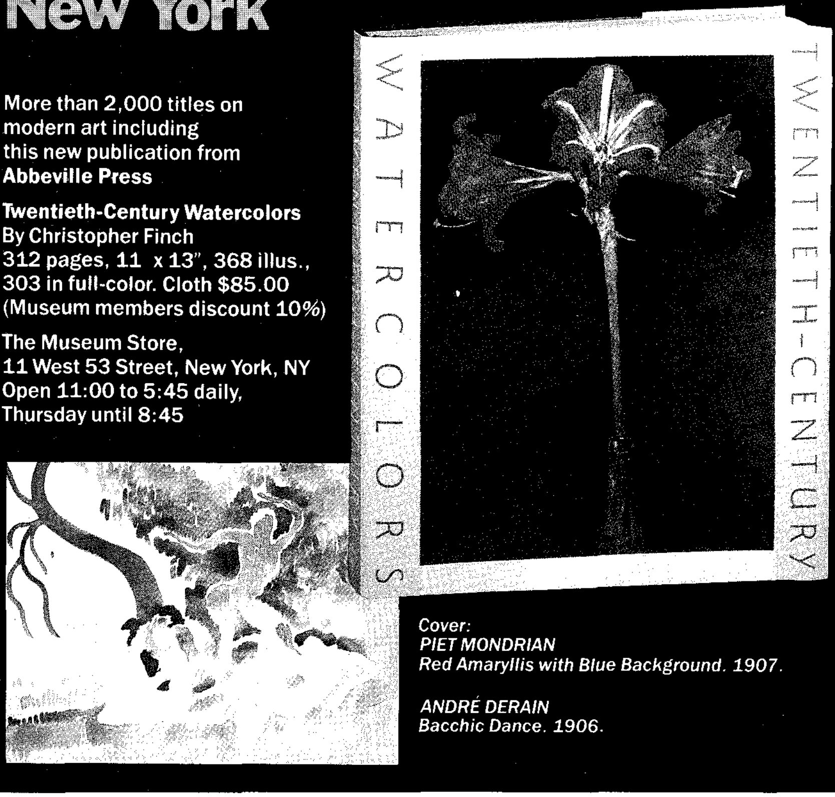

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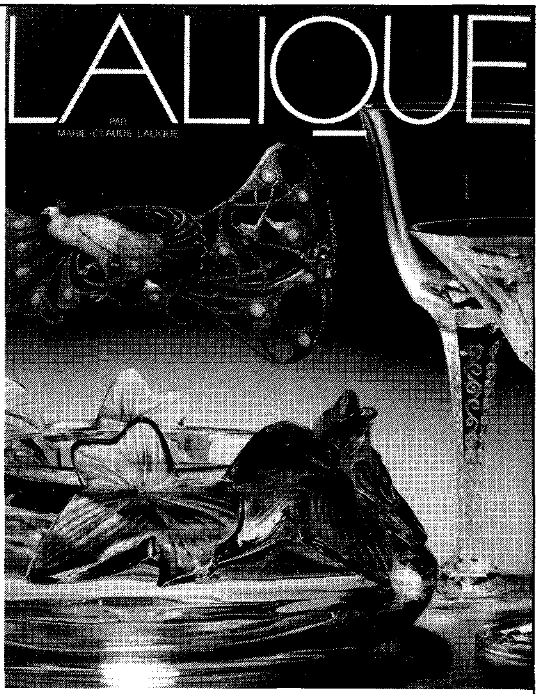

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To recover a rent-controlled (not rent-stabilized) apartment for personal use, a landlord must show that a member of his immediate family has an "immediate and compelling necessity" (section 2204.5 of the city Rent and Eviction Regulations) for the apartment. A rent-controlled tenant's "immediate family" is defined as child, grandchild, stepchild, parent, grandparent, stepparent, and father-or mother-in-law. There is a ban on evicting any occupant who is (1) over 62 years old, (2) permanently disabled, or (3) a tenant of long standing (over twenty years).

WHAT'S A PRIMARY RESIDENCE?

If your "primary residence" isn't your New York City flat, you don't qualify to live in a rent-regulated apartment. If you have a rent-stabilized or -controlled apartment and your landlord learns it's not your primary residence, he can refuse to give you a renewal lease.

Defining "primary residence" isn't always easy—indeed, the Rent Stabilization Code doesn't provide a definition. The length of time you spend in your flat isn't always the crucial factor. In one case, a landlord sought to evict a woman who worked seventeen-hour days, usually sleeping for a few hours on a convertible couch at her office—an apartment 30 blocks from her home. The landlord claimed the business apartment was her primary residence, but Housing Court judge Edward H. Lehner disagreed. Though the tenant lived "a rather bizarre existence," hardly using her apartment, she kept her furniture and personal possessions there, and had lived there with her late husband for many years. She listed the apartment as her address for tax returns, bank statements, and voter and car registrations. Her life-style did not indicate that she had given up residence in the rent-controlled unit, even if she did sleep there only one or two nights a week.

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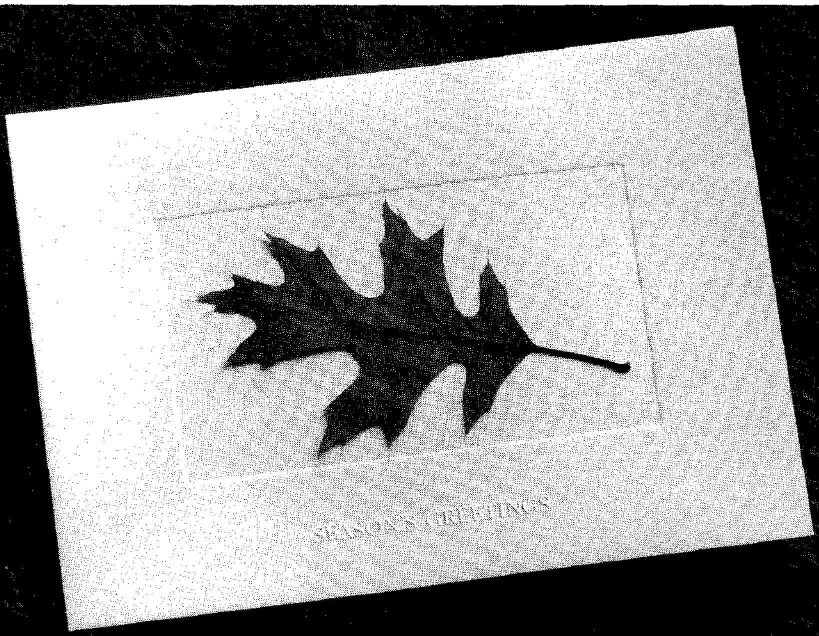

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residence. Her landlord did not have to renew her lease.

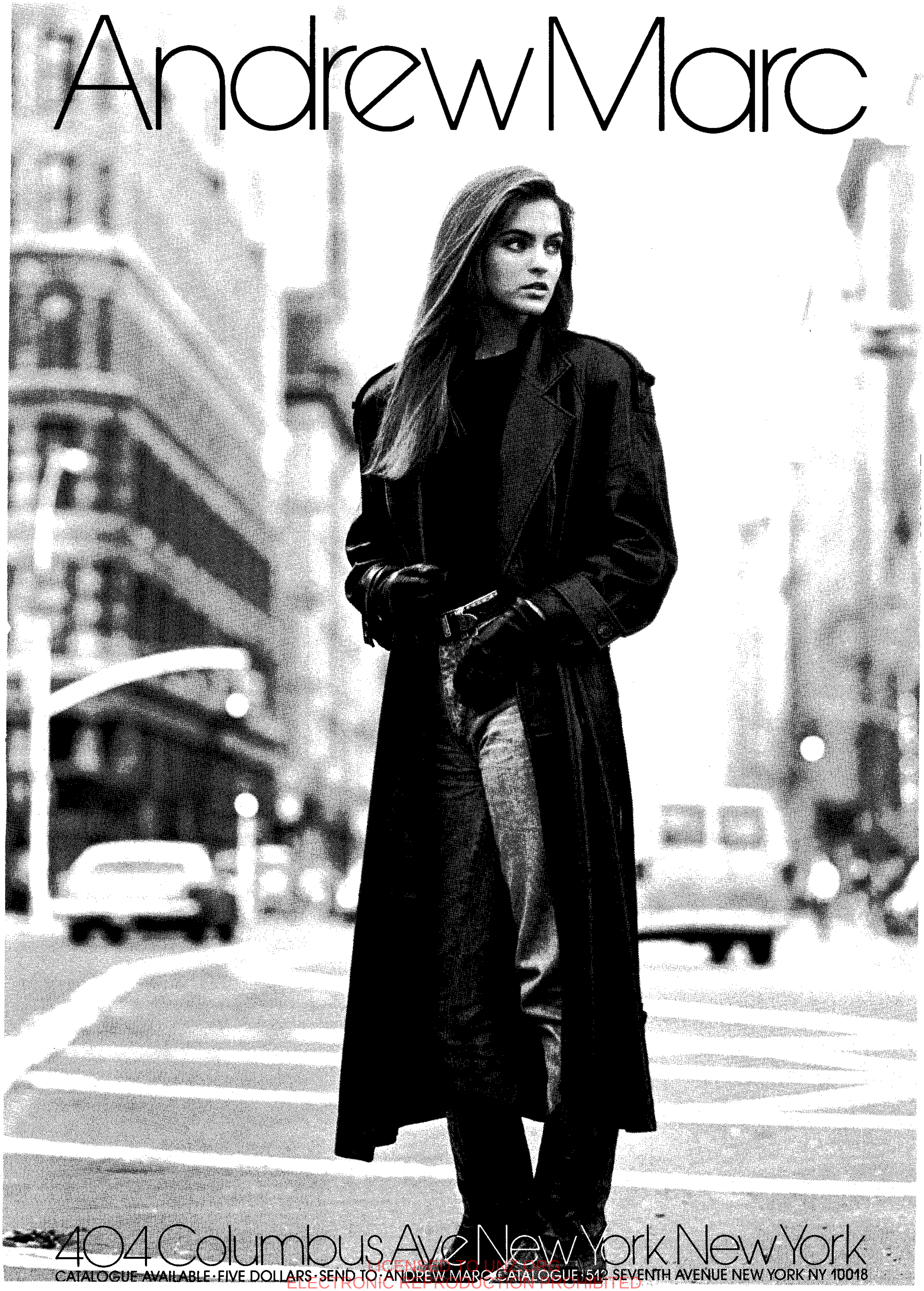
A professional singer, on the other hand, did keep her stabilized apartment, although she spent a great deal of her time touring the United States and Canada. Her work kept her away from New York for all but an average of three days a month. Nevertheless, she kept her furniture and personal belongings in her city apartment. She had no other fixed address, and she intended to return to her flat when she stopped touring. This was enough to convince a court that New York was her true primary residence.

An elderly woman suffering from Alzheimer's disease and living in a nursing home also managed to keep her rent-controlled apartment despite her landlord's attempt to evict her. The medical evidence showed that she might someday be able to return to her apartment—where she kept all her furniture and personal possessions—with a full-time home attendant. Housing Court judge Peter Tom wrote, "It would be inhumane . . . to forcibly take away from the senior citizen her rent-controlled apartment and discard all her property and belongings from the premises as if she had already died."

Profit-oriented tenants holding on to second apartments do not get much judicial sympathy. In *Tuckahoe Road Partnership* v. *Giananti,* two tenants tried to keep their apartment in a building that was going co-op by claiming it was still their primary residence. But the evidence cast doubts on their residency: They had no telephone in the apartment, and minimal Con Ed bills. There had been a three-week period when the utilities were shut off; one of the tenants told a disbelieving court that she had spent it groping around the apartment with a flashlight and candles. The court, citing her "contradictions, implausibilities, and lack of candor," ruled that the apartment should be relinquished to the landlord.

WHAT TO DO ABOUT DISRUPTIVE NEIGHBORS

IF A TENANT MAKES A NUISANCE of himself—and does a good enough job of it—he can be evicted. Since one man's nuisance is another's greatest happiness, some line-drawing is called for. Two interesting cases illustrate the problem. In *Giffuni Bros.* v. *Grondahl,* a landlord wanted to get rid of a tenant who kept an 84-pound Doberman pinscher. The dog, named Bogart, appeared in court wearing a red satin bow tie. Although he didn't actually testify, Bogart sat very quietly, impress-



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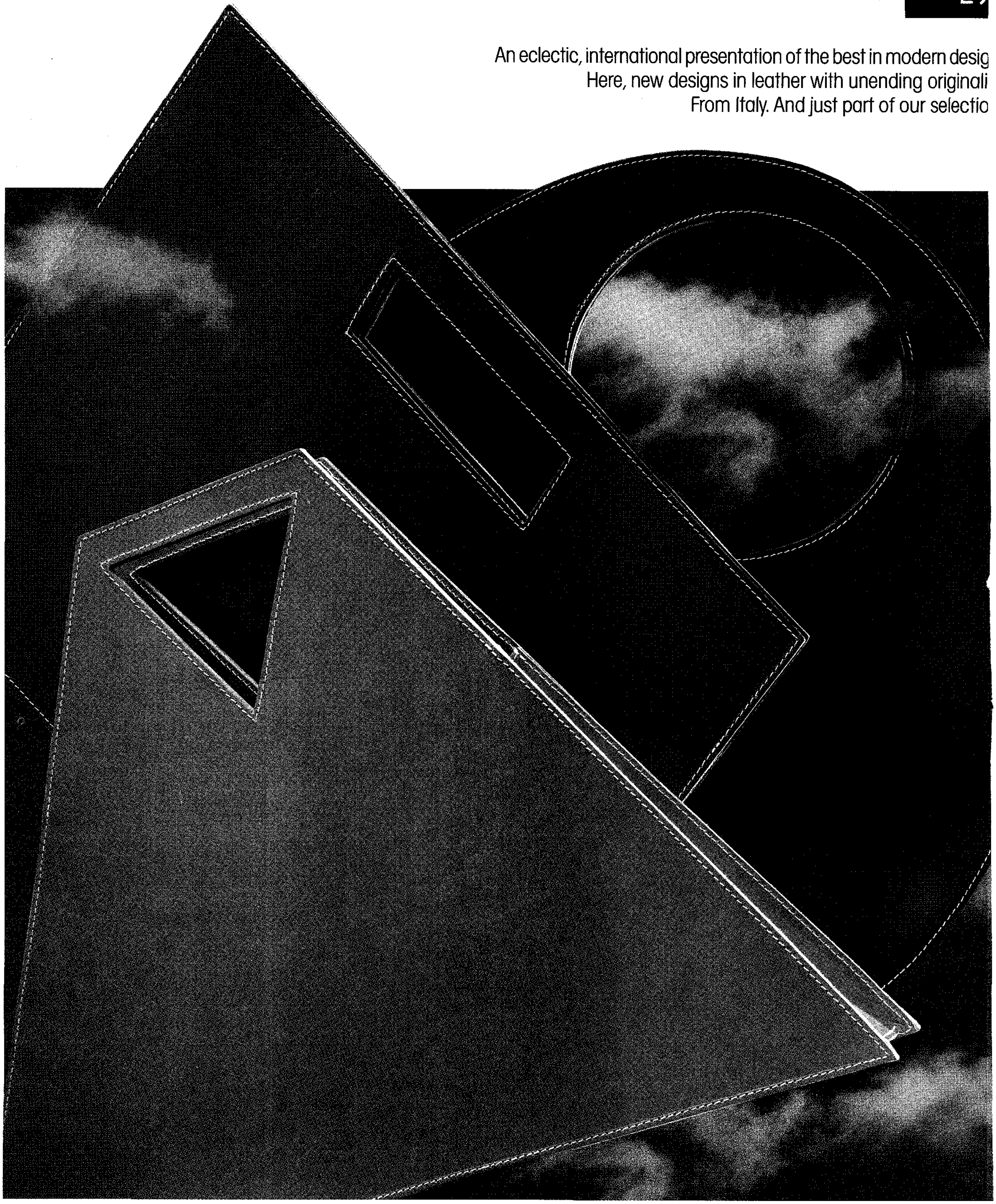

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ing the judge with his calm, respectful demeanor. Several humans gave glowing testimony about Bogart's very affable nature, and a canine expert testified that the fear of Dobermans is misplaced, deriving from their training by the Nazis as military attack dogs in World War II. The tenant, considerate of her neighbors, used the freight elevator to transport Bogart in and out of the building. Since there had been no evidence of viciousness, excessive barking, or other unwholesome behavior, Judge Tom ruled that Bogart created no nuisance. To rule otherwise, he wrote, would constitute "a form of housing discrimination against a breed of dogs, based on their size and misguided reputation."

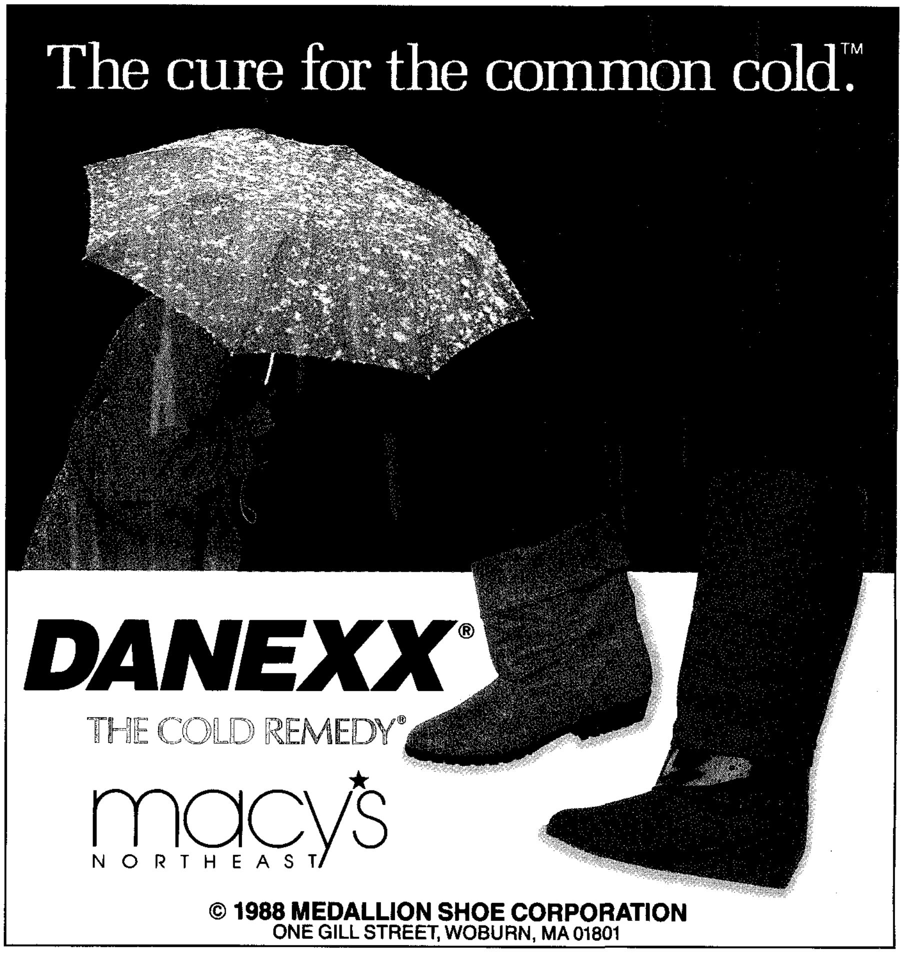
A serious threat to the safety and comfort of neighbors led the same judge to evict the tenants of an entire building in *Kellner* v. *Cappellini.* In an unusual action, people in the neighborhood sought a court order emptying out a notorious crack house. The repeated sale and use of illegal drugs there, said the neighbors, had destroyed a once-quiet block of brownstones. Police raids and arrests failed to stop the drug activities. In a unique and bold decision, Judge Tom ordered the eviction of all the occupants and the secure locking of the building.

If the guy in the apartment next door is obviously selling dope, if the brunette upstairs is welcoming johns all through the night, if the constant disco throb (60 thumps to the minute) from the apartment below is driving you nuts, is the landlord supposed to do anything about it? Yes. Real Property Law Section 235-b —known as the "warranty of habitability"—requires landlords to provide premises that are fit for habitation and free of conditions harmful to health and safety. Therefore, if the noise a neighbor subjects you to is so excessive that it seems health-threatening, or there's illegal activity going on in a neighboring apartment, complain to the landlord and, if necessary, sue in Housing Court.

CHALLENGING AN MCI INCREASE

TO TENANT ADVOCATES, THE rent laws are like a forest, and the Major Capital Improvement rules are its skunk.

MCI's are improvements made by the landlord that go beyond ordinary repairs and that benefit all tenants. Work in common areas or in all apartment units, for instance, is considered an MCI. (So is the installation of a new boiler or a new roof—a judgment that may surprise tenants, who usually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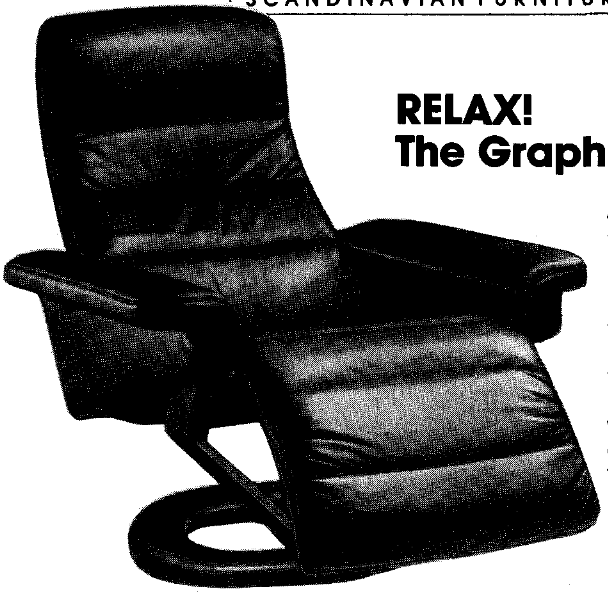

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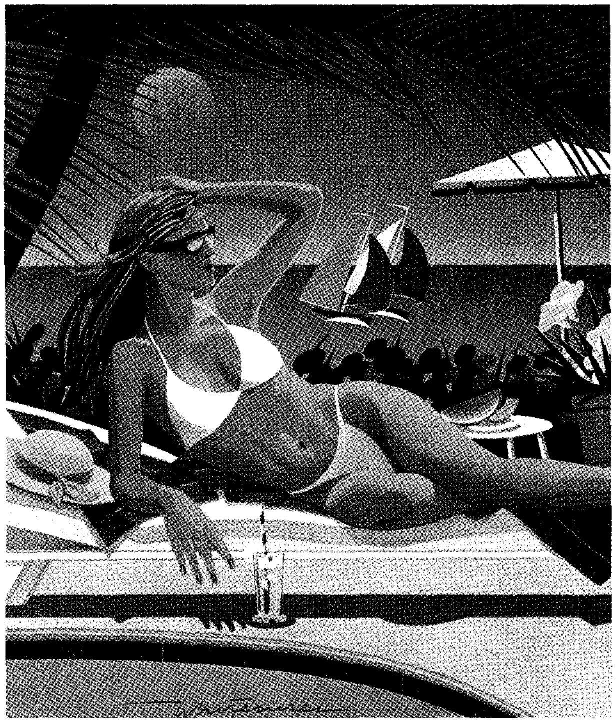

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assume that this is among the ordinary maintenance obligations of a landlord.)

So far, so good. But, according to the DHCR's hotly disputed reading of the law, landlords can raise rents to all tenants to pay for the MCI *and keep rents up after the cost of the improvement is recovered; the MCI increase goes on forever.* And these rent hikes compound future rents by becoming part of the base upon which annual percentage rent increases are figured.

Such increases seem to undermine the law's aim of preserving affordable rents for tenants of modest means. They are now being challenged in court in a major class-action lawsuit, *Bryant Avenue Tenants Association* v. *Koch.* Andrew Scherer, the plaintiffs' lawyer, says procedural complexities make it difficult to predict when a decision will be reached.

Still, in July, Supreme Court justice Kristin Booth Glen rendered a decision so encouraging to tenants that, Mike McKee says, "landlords are going nuts." In *Ansonia Residents' Association* v. *New York State Division of Housing and Community Renewal,* tenants in the Ansonia apartments challenged several MCI's on the ground that continuing to pay after the landlord had recouped their cost was a violation of the law. Basing her decision on the definition of amortization in *Black's Law Dictionary* (that there must be installment payments; that these payments must last a definite time; and that at the conclusion of this time the debt must be extinguished), Glen ruled that any MCI rent increases must be removed after the owner's costs have been recovered.

Unfortunately, however, just last week—in a decision that's bound to be highly disappointing to renters—the Appellate Division ruled (on an appeal of a different Supreme Court case involving the Ansonia) that payments for MCI's are to remain permanent. Therefore, unless this latest ruling reaches a higher court, the DHCR will continue to follow its current policy.

Here are some answers to the questions most frequently asked about MCI's:

How much can the rent be raised for an MCI? Tenants may be blasé about MCI increases because they hear there's a 6 percent "cap" for stabilized tenants: That means, they assume, that an MCI surcharge can't cause their rents to rise sharply. They are wrong: There is no limit to the amount a tenant may be charged for MCI increases. The cap merely means that landlords must phase in the increase gradually, building it up

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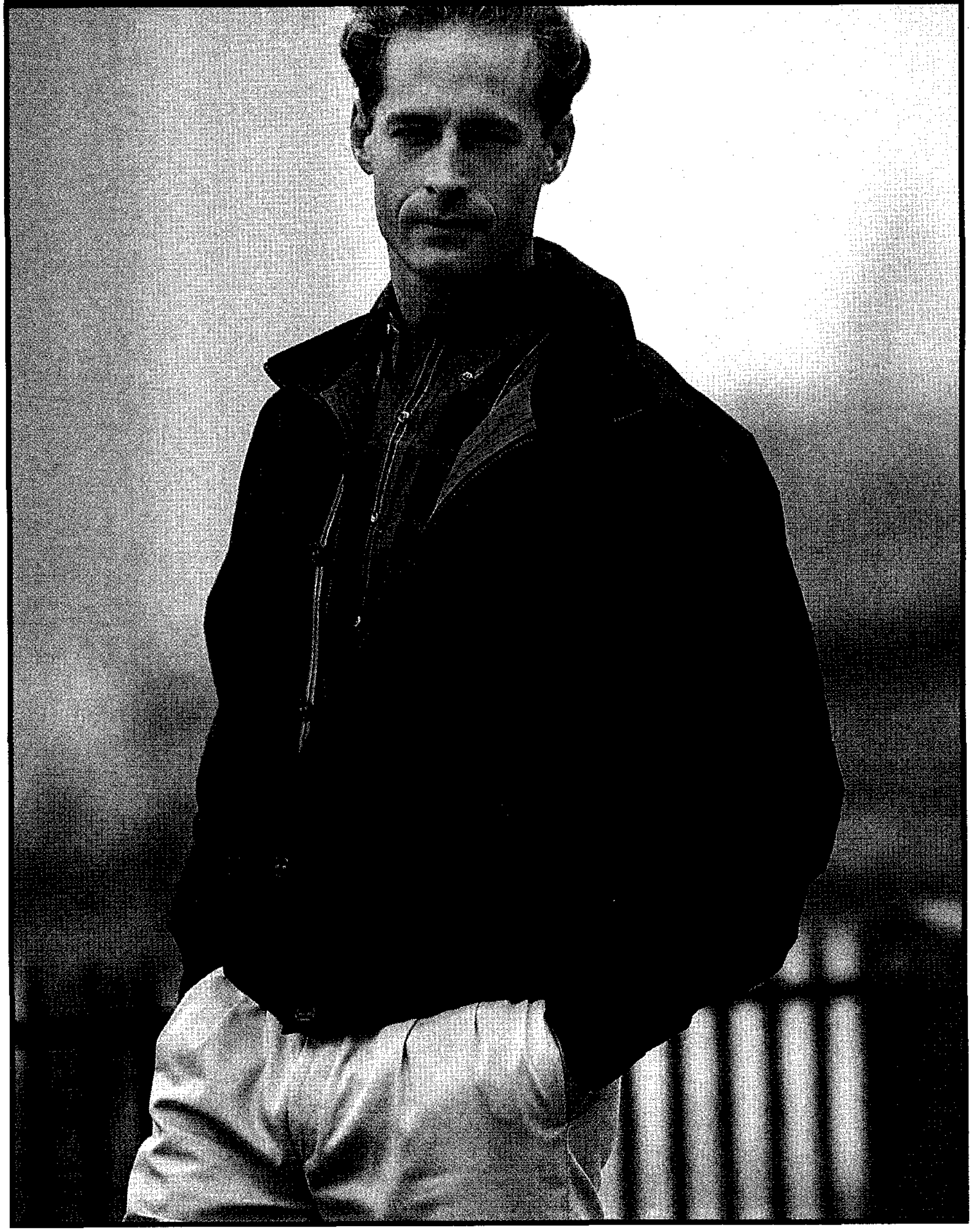

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in increments of no more than 6 percent a year. (For rent-controlled tenants, there's a higher yearly cap: 15 percent.) MCI increases have been known to eventually raise rents by as much as 42 percent.

The amount each tenant will be charged every month depends on the cost of the MCI and the number and size of apartments in the building. Larger apartments bear more of the cost than smaller ones. The total cost is amortized over 60 months; by the end of that period, the landlord will have recouped all his costs. The tenant, however, will go on paying forever.

Let's say Landlord L. spends $180,000 to modernize the bathrooms in all the apartments in his rent-stabilized building. This expense must be divided by 60 (the number of months); the result ($3,000) is then divided by the number of rooms in the building. We'll assume the building has 250 rooms (30 four-room apartments, 30 three-room apartments, and 20 two-room apartments).

Dividing $3,000 by 250 yields the per-room rent increase: $12 a month. Two-room apartments will get a $24 monthly rent hike; three-room apartments, $36; four-room apartments, $48.

But suppose Tenant D., who lives in one of Landlord L.'s four-room apartments, was paying a monthly rent of $500 when the MCI was applied for. Because of the cap, his rent can be increased only 6 percent per year. For the first year, therefore, his rent hike will be only $30 a month (6 percent of $500). The next year, the landlord will add on the remaining $18 per month. And, of course, if the landlord gets approval for additional MCI increases, the tenant can expect rent hikes for those as well.

There is usually lag time between the filing of the application and the granting of the increase by the DHCR. If the increase is granted, the landlord is entitled to collect the monthly rent hike retroactively, going back to 30 days after the time of the application. This retroactive increase (it, too, has a 6 percent phase-in cap) is a surcharge added to the new rent until it is paid off.

Here's how it works: Suppose, after Landlord L. applied for his MCI increase, the DHCR took a year to process it. He would be entitled to collect a $576 temporary increase from Tenant D. ($48 per month for twelve months) *in addition to* the monthly $48 permanent MCI increase. He would collect this temporary increase as a surcharge on the rent. It would—like the permanent MCI rent increase—be limited to $30 a month for the first year. After the temporary increase

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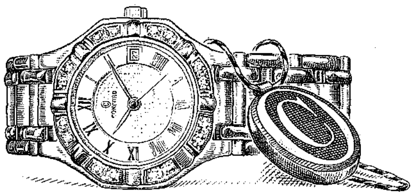

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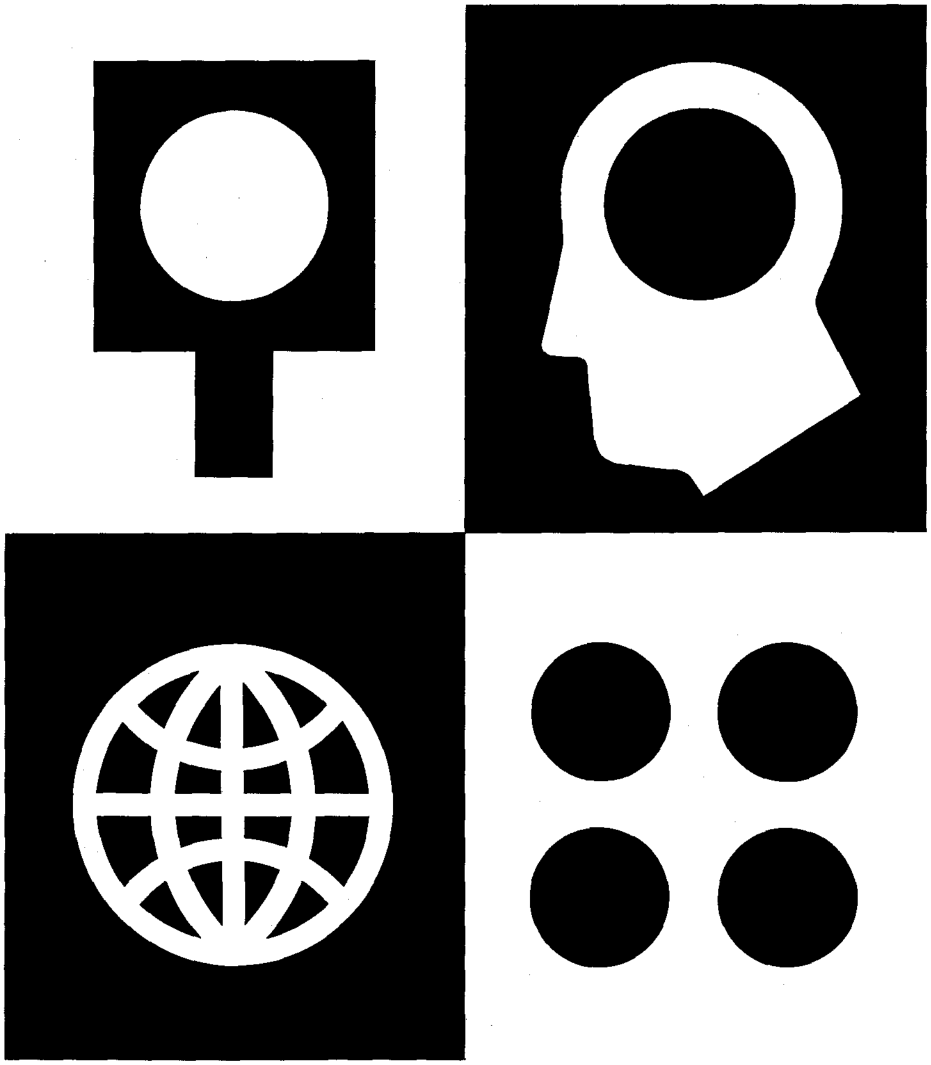

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was paid off, the surcharge would cease. But, of course, the $48-a-month increase would be permanent.

How does a tenant challenge an MCI rent hike? The landlord applies to the DHCR for an increase after the work is completed, and he must notify all the tenants in the affected building of his request. Any tenant may challenge the request. Here are some things to look for in going over the landlord's application.

Generally, to qualify as an MCI, the improvement must involve substantial work that goes beyond mere ordinary repairs. Also, an MCI must contribute "directly or indirectly to the benefit of all tenants." Major work within some apartments, or even a majority of them, usually will not qualify (there are occasional exceptions). And if something expensive, like a boiler, is replaced, it must be shown to have outlived its useful life (the DHCR promises to promulgate a "useful life schedule" for all sorts of items).

Jobs that meet MCI requirements include replacement of boilers, catwalks, chimneys, lobby entrance doors, fire escapes, roofs, and parapets; resurfacing of the building's exterior and of courtyards and walkways; repiping or rewiring; pointing and waterproofing; modernization of kitchens or bathrooms (in *all* apartments); the cost of new air-conditioner units set into exterior walls of the building; upgrading of elevators; a new intercom system or solar heating or television system; a new waste compactor; a new water tank; new windows. Cosmetic improvements—for example, buying new lobby furnishings, re-carpeting hallways, and painting—don't qualify as MCI's.

Non-MCI work done in conjunction with the major work—say, necessary painting after installation of a new intercom system—may also be included in the landlord's rent-increase application.

Tenant advocate Oda Freidheim, an expert on MCI's, advises renters to check the invoices from the contractor, architect, or engineer to see exactly what work was done and what it cost. (Freidheim's fourteen-page booklet, *The ABC's of MCI's*—a step-by-step guide to scrutinizing and challenging the landlord's MCI application—is available for $5 from the Association for Neighborhood and Housing Development, 236 West 27th Street, New York, New York 10001, 463-9600.)

Tenants can challenge the quality of work done. If the roof still leaks, let the DHCR know. (When the DHCR notifies tenants of the landlord's MCI application, a form on which to challenge that

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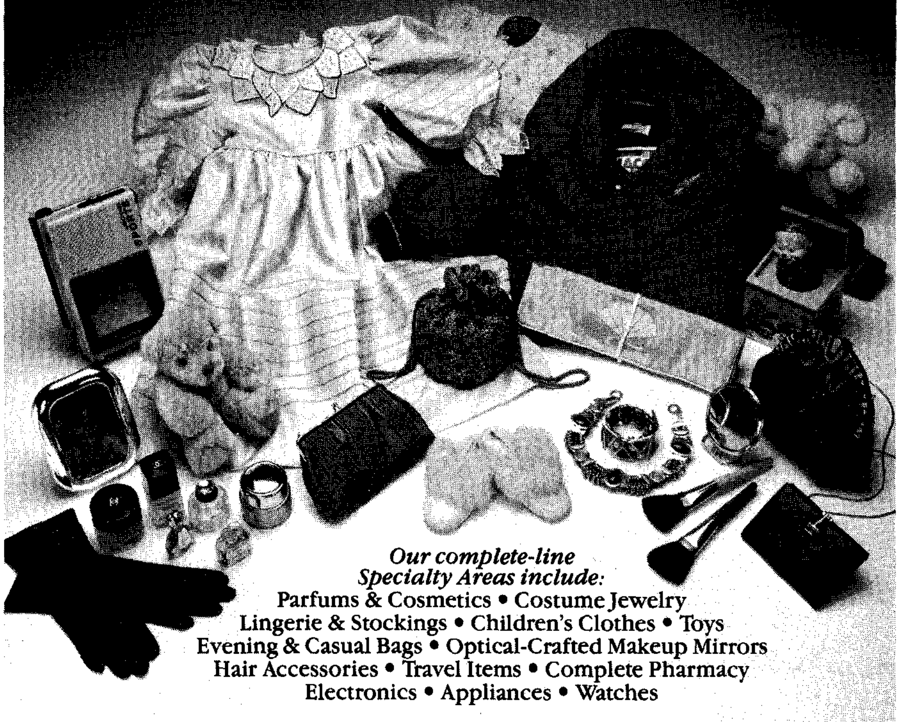

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application is enclosed.) Try to document any problem (with photographs, specific incidents, etc.). Seek a DHCR inspection. Unfortunately, says Freidheim, the DHCR has a poor record when it comes to responding to tenant complaints. "They don't have enough inspectors, they lose files, and sometimes they just ignore tenants completely," she says. If you do decide it's worth a fight after an MCI increase has been granted, you can file a "Petition for Administrative Review" within 35 days of an order granting the MCI. As with any legal problem, a lawyer's help is advisable. Since all tenants are affected, they may be willing to share the expense.

LEASES: THE NEW LOOK

NEW PROVISIONS OF THE Rent Stabilization Code require original and renewal leases to have a rider attached that explains many of the tenant's rights and obligations. The rider is worth reading and keeping for future reference. Drafted by the DHCR, it describes the calculation of rent for a newly leased unit, explains subletting procedures in useful detail, and gives addresses and telephone numbers of key city and state housing agencies.

With a few exceptions, the terms and conditions of a renewal lease must be the same as those of the original lease. The rent, of course, will increase with each renewal in accordance with levels set by the city's Rent Guidelines Board. For renewals offered between October 1, 1988, and September 30, 1989, the increases are: for one-year leases, 6 percent; for two-year leases, 9 percent.

Add 12 percent if you're signing your first lease on a vacant apartment.

WHAT IF THE LANDLORD WON'T RENT TO LAWYERS?

THE CITY HAS BEEN AT WORK in recent years expanding the coverage of the human-rights laws. In addition to the usual categories of prohibited discrimination (age, race, creed, color, national origin, sex, and marital status), landlords are also prohibited from discriminating against people because of their occupation, disability, or sexual orientation, or because they have children or expect to have children residing with them. Complaints can be directed to the city's Commission on Human Rights, 52 Duane Street, sixth floor; 24-hour hot line, 964-7000. ■

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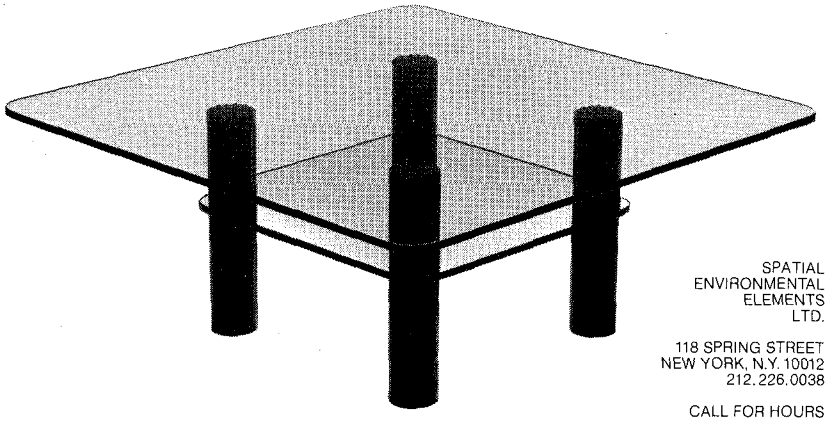

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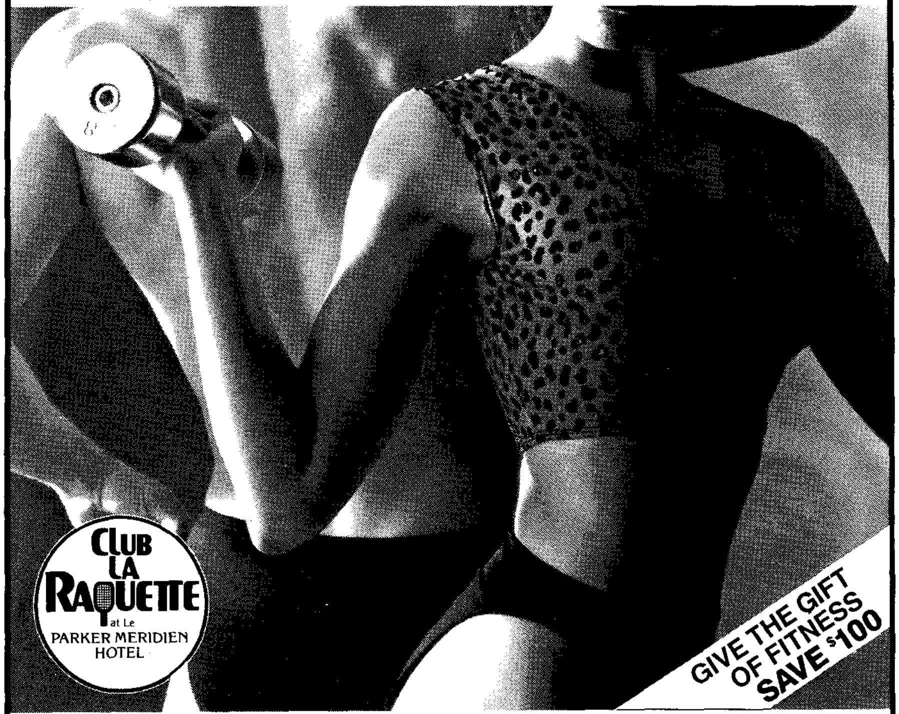

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DANCING AT THE ABYSS: La Vie Parisienne, *as done by Opera at the Academy.*

THERE IS STILL TIME TO HURRY DOWN TO Opera at the Academy on Lafayette Street and meet Jacques Offenbach. He is the first character to appear in this adventurous company's ingeniously frenzied production of **La Vie Parisienne**—a German terrorist who arrives at a Paris railway station clutching a suitcase full of explosives, ready to send up the whole city. It's an extravagant image, but an inspired one. After all, what else did Offenbach set out to do with his operettas—most wickedly of all in this caustic overview of Parisian society, circa 1865?

A good opera production never takes a work—even the most familiar repertory piece—for granted and always encourages an audience to re-examine its contents. Accepted wisdom says that *La Vie Parisienne* is essentially a music-hall revue, a loose sequence of topical skits held together by a flimsy plot line and worth reviving only for Offenbach's effervescent music. Wrong, says Opera at the Academy, and shows us how timely the operetta can be without drastically rewriting the text or altering the score. Tourists still come to the big city: the super-rich to take over, the naïve to be taken in by down-and-out boulevardiers. Seen-it-all and done-it-all society ladies still fall in love with the wrong men. Class confusion can still create urban havoc when the demimonde and the upper crust start behaving in the same unscrupulous ways. There can even still be a happy ending, at least for a while.

La Vie Parisienne dances at the abyss. When Offenbach wrote it, a proletarian revolt and the Franco-Prussian War were both brewing, and the composer must have sensed that the glittering Second Empire could not last much longer. This was a risky departure for him: a satirical operetta that held a mirror up to contemporary life instead of hiding behind a myth or historical subject. But Offenbach must have known what he was doing, even if his two longtime collaborators, the librettists Meilhac and Halévy, and the first cast were convinced that the opening-night audience would be outraged and the piece a complete flop. On the contrary, everyone was ecstatic—"as if the whole house had been taking hashish," wrote one critic. The combination of such intoxicating music and a blistering put-down of *tout Paris* was irresistible.

And it still works. Christopher Alden is a director with a reputation for excess—in New York's conservative operatic circles, that usually means someone who thinks hard about a piece before staging it—and his enthusiasm for the ingredients that make *La Vie Parisienne* so heady occasionally flies out of control. Yes, the hijinks are supposed to suggest something more than harmless vaudeville farce as those loony con artists, Raoul and Bobinet, dupe a sullen Swedish couple (straight out of a Bergman film) and all four head into the gutter. Even so, I have a feeling that as the heavy visual fancies pile up—sleazy drug deals, soft male porn, a whip-cracking transvestite, partying grotesques who would give Fellini pause—they apply more weight to the material than it can bear.

When not going overboard, though, Alden gets under the skin of the piece and discovers exactly what it is about the operetta that should still concern us. Karl Marx is literally in the air—a streamer quoting his famous dictum about the history of class struggle circles the rectangular acting area—and there is no question that much of the dramatic tension of the work is generated by the mad Marxian social conflicts Offenbach saw bubbling all around him. Beyond making lively theatrical capital out of that fact, Alden goes right for the comical irony of each lunatic situation and defines it in bold strokes with urban personalities that are at once droll, frightening, and timeless.

Offenbach wrote *La Vie Parisienne* for actors rather than singers, which may explain why the score's rhythmic variety and vitality tend to be more pronounced than its melodic content. The exception is Gabrielle, a modest glove-maker and the one pure soul in all Paris. The role calls for a real voice, and it was tailored for the composer's protégée, Zulma Bouffar—who could hardly have been more visually appealing or vocally ingratiating than Angelina Réaux is here. But all the performances are pretty spectacular: Henry Stram as Offenbach in various guises, Mark Janicello and Michael John Lindsay as the conniving Raoul and Bobinet, Felicity La Fortune as a deliciously burned-out Metella, Daryl Henriksen and Badiene Magaziner-Gray as the befuddled Swedes. A discreet electronic group, the Dell-Harmonics, gives a spirited account of Christopher Berg's skillful arrangement of the score, and the naggingly joyless sets (Paul Steinberg), costumes (Gabriel Berry), and lighting (Anne Militello) disturb the eye in just

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the right way. If this venturesome, thought-provoking, and absorbing production is typical of the folks who run Opera at the Academy, New York's operagoers need them. Desperately.

PROKOFIEV'S NINE PIANO SONATAS ADD up to a considerable achievement, but few would come right out and call them the twentieth-century equivalents of Beethoven's 32. **Barbara Nissman** does, inserting only a qualifying "perhaps" in the program note that accompanies her ongoing survey of the Russian composer's sonatas in Alice Tully Hall. If there is a case to be made for the Prokofiev sonatas, not many pianists have put it forward. One hears the Second with some frequency, while Nos. Six and Seven—from a trilogy of "war" sonatas begun in 1939—have attracted the attention of such important advocates as Horowitz, Richter, Cliburn, Gould, and Pollini. Performances of the other six have always been scarce, although Nissman is doing her part. The pianist's overview of all nine—cryptically billed as "the first time in concert performance" (anywhere? In New York? In Nissman's career?)—may answer some questions, and her forthcoming recordings for the Newport label should also help.

Like Beethoven's sonatas, Prokofiev's span his lifetime, show a striking stylistic development, and give an accurate sum of his musical personality—not a Beethovenian picture of comparable depth and emotional range, perhaps, but certainly never a dull one, either. The second program in Nissman's series contrasted the fifteen-year-old composer's one-movement Op. 1 of 1907, typically exuberant if overweighted with excess Romantic baggage, and his final sonata of 40 years later, written in that serene, melodious manner Prokofiev cultivated near the end of his life. In between came works provocatively combining the mordant sardonicism and icy lyricism that most people associate with the composer and find so piquant: Sonatas Nos. 2 (1912) and 4 (1917), the five *Sarcasms* (1912–14), and Toccata (1912), as well as a fragment from a Tenth Sonata, the last notes he wrote down before his death, in 1953.

Whatever one may think about the music, its quality or historical importance, this is devilishly difficult stuff to play, and only virtuosos need apply (Prokofiev himself was a brilliant pianist). Nissman's formidable industry, athletic prowess, and missionary spirit deserve respect, although interpretations with more clarity, color, dynamic contrast, and dramatic profile would make an even stronger case for the composer. At least she focuses a strong, clear, direct light on Prokofiev's complete sonatas, and few other pianists have done that much. ▬

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by
Jean Laporte

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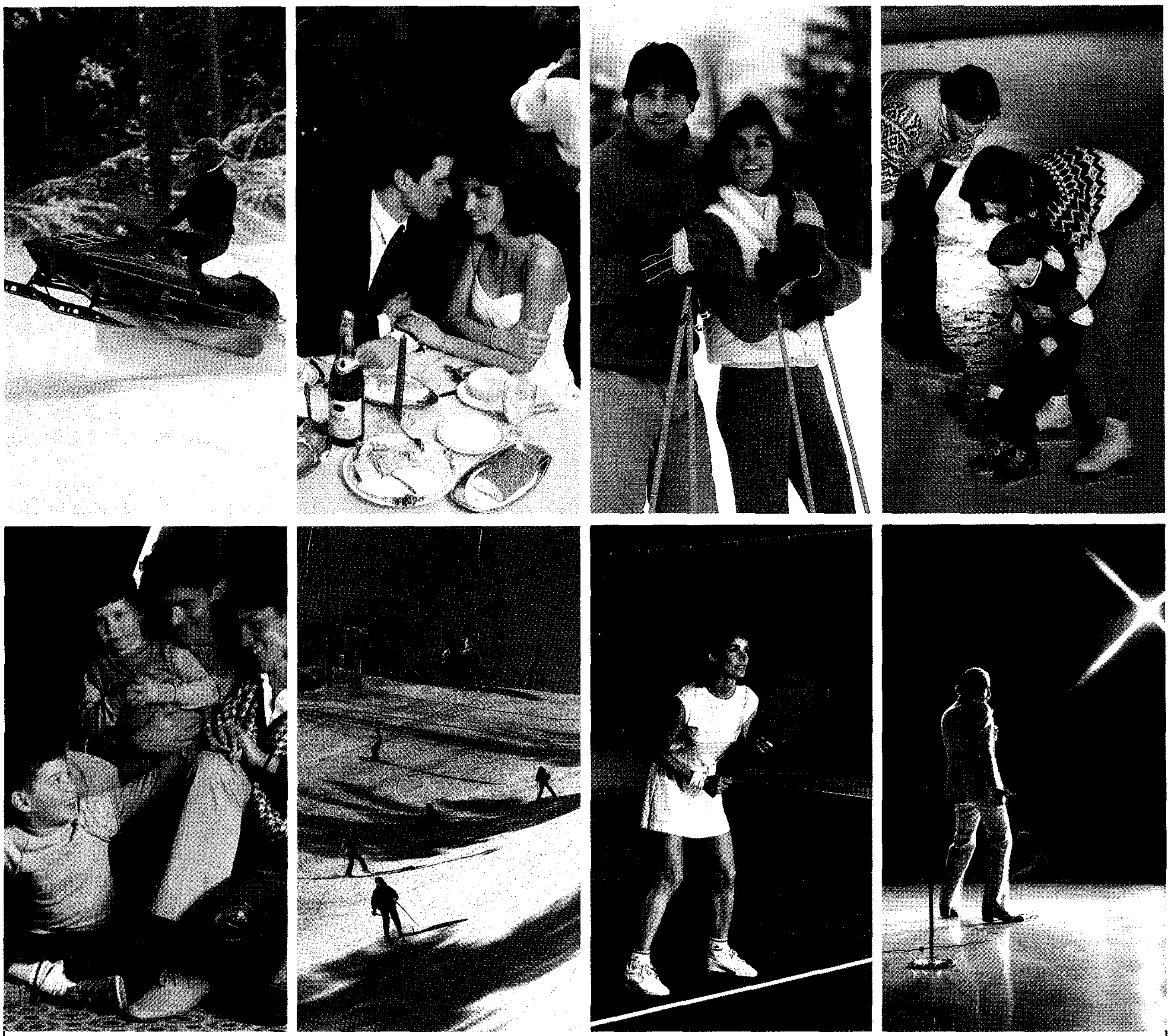

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THE WONDER YEARS

"...Taylor Branch's *Parting the Waters* is a thrilling, romantic story. Charles Kaiser's *1968 in America* is competent journalism..."

Parting the Waters: America in the King Years 1954-63, *by Taylor Branch. Simon and Schuster; 1,064 pages; $24.95.*

AFTER READING THIS 1,000-PAGE HISTORY with all the avidity one usually brings to a thriller or a romance, you have to share Taylor Branch's conclusion that few who have greatness thrust upon them can have borne it so well as Martin Luther King. It is a thrilling and romantic story that Branch has to tell—not simply a biography but a portrait of how an oppressed people rose up and how those who had forged their chains responded, in anger or in shame.

OUR KING: *The civil-rights leader being arrested.*

The civil-rights movement and King's role in it were produced, Branch masterfully shows, by a convergence of social, historic, and personal factors. King's complex fate might have been written when his preacher father, after an inspiring tour of Europe and the Holy Land, changed his and his five-year-old son's name from Michael to that of his religion's avatar of reform and defiance. After obtaining a doctorate in theology—his father, a sharecropper's son, was almost illiterate until he was twenty—King became pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama. The previous preacher had brought Ku Klux Klan attacks on the church with inflammatory sermons and such statements as "Everywhere I go in the South the Negro is forced to choose between his hide and his soul. Mostly, he chooses his hide. I'm going to tell him that his hide is not worth it." Church officials were relieved to have found someone who would cause them less trouble.

King took over the pulpit, though, to announce a program of financial and social change—most extraordinary of all, the demand that every church member be a registered voter, at a time when Negroes (Branch uses the contemporary term throughout) were barred from most polls in the South. He had been at Dexter Avenue scarcely more than a year when, in December 1955, a seamstress named Rosa Parks was arrested for refusing a bus driver's order to give up her seat to a white man. A bus boycott was organized, and, in an atmosphere of reluctance and rivalry over who should head it, the 27-year-old preacher's name was placed in nomination. The boycott, it was thought, would last only a few days.

As it happened, of course, Montgomery buses remained nearly empty for more than a year. For the minister who had been chosen was a student of Mahatma Gandhi, who had brought to its knees the only other empire with a conscience. "It is not enough for us to talk about love," King exhorted his congregation. "There is another side called justice. And justice is really love in calculation." To his calculation King also brought courage, refusing to give up the boycott even when his house was bombed.

Though the Montgomery boycott was successful, establishing integrated bus service, its greatest victory was a less specific one that would lead to greater victories still. When the leaders of the boycott were indicted, they were faced with a danger that to many was more frightening than the ever-present threat of assault and death: the loss of that hard-won respectability that separated "Negroes" from "niggers." What happened in Montgomery was the realization that one could not lose at the white man's game if one refused to play by his rules. Instead of cowering and waiting to be arrested, the boycott leaders surrendered themselves joyously, to the cheers of a crowd. King was not responsible for this change of heart—at an earlier arrest, on a trumped-up charge, he was covered in confusion and shame—but he recognized it as a powerful weapon. In years to come, Negroes would raise their spirits and disconcert their captors by dancing and singing as they were herded into paddy wagons; when King, after one arrest, decided to stay in jail as a witness to injustice rather than pay a fine, city officials were so unnerved that they secretly paid it for him.

Parting the Waters covers the major battles for civil rights in the South. And literal battles they were, as well, fought with guns and tear gas and dogs on one side, rocks and bottles on the other. Among the book's heroes is also James Meredith, who, hours before attending his first class at Ole Miss, in American history, made a considerable place in it for himself as the first Negro to attend the Mississippi university. (Five years before, in 1958, when the first black applied, "Mississippi authorities committed [him] to the state mental institution on the explicit ground that only an insane Negro would seek admission to Ole Miss.") Branch's re-creation of one of the last stands of the Old South is a marvelous, cinematic evocation of the bloodshed and flames on campus, interwoven with the anxious machinations in the Cabinet Room of the White House, where John and Robert Kennedy listened to the reports of the steadily disintegrating situation, fearful that Meredith would be killed. "I haven't had such an interesting time," said the president, "since the Bay of Pigs."

The Kennedys, too, are, of course, important characters in Branch's story, though not exactly heroes. While Branch gives them credit for using federal power to serve their love of righteousness, he makes clear that it was erratically applied and tempered by political

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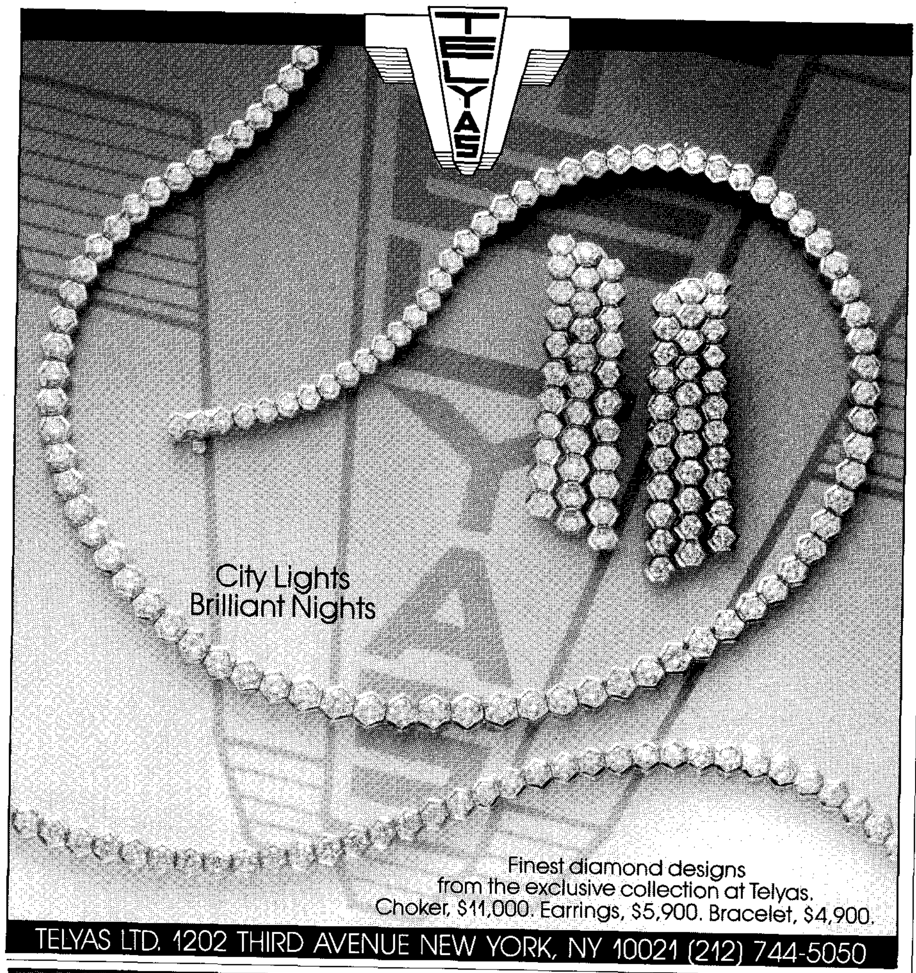

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calculation, in large matters and small. (A comedy was played behind the scenes at the president's reception for distinguished Negroes, Branch reports. Sammy Davis Jr., though uninvited, showed up, and JFK nervously tried to enlist Jackie to get Davis out of the way before he could be photographed, as his marriage to a white woman made him an incendiary presence. She refused.) And it was Robert Kennedy who signed the order that gave J. Edgar Hoover carte blanche to wiretap King wherever he went, an order that resulted in revelations about King's sex life, which the FBI would use to harass him and even try to make him commit suicide. (Branch's comments on King's forays into "sexual adventure" are discreet and forbearing; he takes the part of those confidants of King's who saw his behavior as a necessary release, understandable, even welcome for humanizing him. It is fairly daunting, however, to consider that King—who insisted that protesters be dressed in suits, dresses, stockings, and good shoes—would risk the legitimacy of his movement with acts that embodied the worst fears of white segregationists.)

The bit players in *Parting the Waters* also are worthy of notice. In the fight to integrate lunch counters and interstate buses, to register voters, thousands of law-abiding Negroes went, in Branch's telling phrase, "stepping through the pane of normalcy" to paralyze white southerners with utterly dumbfounding sights. There is Bob Moses, his head covered with blood from a beating by the sheriff's henchmen, getting up and walking into the office of the registrar of Amite County, Mississippi. There is Charles Billups, leading a column of unarmed marchers against the might of the Birmingham Police Department and shouting at its chief, Bull Connor, "Turn on your water! Turn loose your dogs! We will stand here till we die!"

This first volume of Branch's two-part chronicle ends with John F. Kennedy's death, not Martin Luther King's, before the ferocious pride of the Negro awakening had turned into incoherent rage. If the promise of the King years was in many ways dissipated and denied, that should not detract from the step taken by King and his fellows. A hundred years after Emancipation, they looked at their brothers, still waiting for liberty, and told them, A slave is one who waits for someone to set him free.

1968 in America: Music, Politics, Chaos, Counterculture, and the Shaping of a Generation, *by Charles Kaiser. Weidenfeld & Nicolson; 306 pages; $19.95.*

A HIGH-MINDED BUT PASSIVE DEMOCRATic contender, an unpleasant Republican

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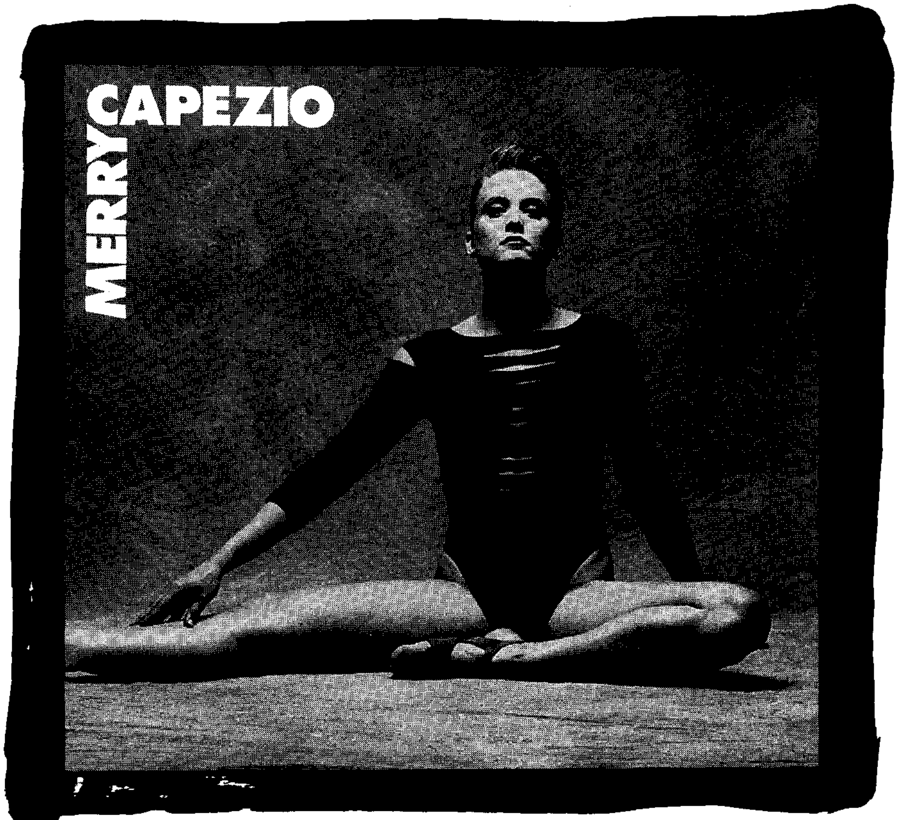
vice-president in the highest office, dragging along a dishonest imbecile of a running mate—time does seem to stand still sometimes, but a scrutiny of one's friends' silhouettes confirms that, indeed, two decades have gone by since the tumultuous year of 1968. For those who missed the first version, Charles Kaiser's *1968 in America* will be a useful primer; for older folks, it will be a painful exercise in nostalgia. It is, however, competent journalism rather than thoughtful history or provocative literature. Kaiser provides the facts, but his book lacks poetry and insanity—and what else was 1968 about?

Though 1968 best exemplifies—with the occupation of Columbia, the Chicago police riot, the assassinations of Robert F. Kennedy and Martin Luther King—what is referred to with sighs or disdain as "the sixties," it is not the whole decade. Kaiser tries to cram in what he can from previous years, but not all his piety or wit can change the release date of *Sgt. Pepper's Lonely Hearts Club Band* from 1967.

He also has rather groovy feelings about his rock heroes—he calls Bob Dylan and the Beatles "the most influential people of their times," which will be news to Ho Chi Minh—and his rebellious students are all charming idealists rather than (except in one complaint from Hubert Humphrey, the ultimate Democratic nominee) narcissists and vandals. What most memorably emerges from Kaiser's book is his portrait of a mystic, vacillating Eugene McCarthy. When LBJ refused to run, all McCarthy could say to waiting reporters was "It's a surprise to me. Things have gotten rather complicated."

Kaiser concerns himself mainly with politics and marginally with rock. There is no indication of the class hostility of the time or the impertinence and obscenity of the underground press, and the words *feminism* and *mini-skirt* are mentioned, in passing, only once. I kept waiting, as I read *1968 in America,* for a name that turns up only on the next-to-last page—Linda Leclair, the student who sent Barnard and the New York *Times* into conniptions when she was discovered to be living with her boyfriend. Leclair was not stoned, or even expelled, one of many signals, Kaiser writes, that "a society that looked as if it might be melting down no longer had the time or the inclination to intrude upon the private lives of its citizens." Those citizens, as well, were encouraged to gratify their private wishes in a way that had never been countenanced before. The upheavals in the sexual and family lives of Americans might have changed their world far more than anything decided in the streets or courtrooms of the sixties. ■



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OF WINE AND NOSES

"...Cabernet Sauvignon's aroma may suggest green olives; aged Hunter Valley Syrah has a bouquet described as 'sweaty saddle'..."

THE POWER OF THE SENSES OF SMELL AND taste to evoke strong memories is well known and nowhere so fully documented as in *Remembrance of Things Past,* which was inspired by the aroma of lime-flower tea and a madeleine. (A. J. Liebling once commented that if Proust had eaten a substantial meal, "he might have written a masterpiece.")

Of the two senses, smell is stronger, more discerning, and more closely tied to emotion, as perfume manufacturers are well aware. Actually, the sense of smell is even more important than many people imagine, because most of what we think of as "taste" is really conveyed by the olfactory nerves situated at the top of the nasal cavity rather than by the taste buds on the tongue. You know that when you have a head cold, you can't taste a thing, but that's because your nose—rather than your taste buds—can't function properly.

GLASS ACT: *Wine aromas evoke a variety of associations.*

If you want to determine just how important smell is to taste, try a simple experiment. Take a mouthful of anything with a distinctive flavor—for example, an apple, cherry soda, or chocolate—and then hold your nose. You will be unable to identify the taste of whatever is in your mouth. (Of course, the *first* thing you'll realize when you hold your nose with your mouth closed is that you can't breathe, so inhale before starting this little sensory exercise.)

Your taste buds continue to function even when your nose doesn't, but all they can detect is salt, sour, sweet, and bitter, which doesn't help to identify whatever it is you're tasting. For example, if you compared lemon-flavored yogurt and rice pudding in this experiment, you would be able to recognize the acidity of the yogurt and the sweetness of the pudding (and you would sense the difference in the weights and textures of the two foods), but you would be unable to determine the flavor of the yogurt or whether the pudding contained cinnamon.

The relation of smell to taste explains why wine tasters, professional or not, focus on a wine's bouquet before actually putting it in their mouths. The importance of smell has led to the traditional shape of wineglasses, whose sides are curved in at the top to retain the bouquet. The glass should also be large enough so that it need be filled no more than halfway, permitting it to be swirled to release the bouquet.

Even when attention is paid to a wine's bouquet, however, describing it isn't always easy. Words like "charming," "fruity," "neutral," "distinctive," "rich," and "powerful" convey some sense of what the bouquet is like, but they are not precise. Many tasters prefer to use fruits, vegetables, flowers, and spices as references. These are not judgmental, just descriptive, and some examples are the vanilla notes of a wood-aged wine, the grilled-almond aroma of some northern Italian whites, and the overused "violets," invoked to describe a number of very different fine red wines.

Anyone who wants to taste wine with more than a simple "like/no like" approach will find it helpful to try to find the words that best describe a wine's aroma or bouquet. "Aroma," incidentally, is used to describe the primary smells associated with specific grape varieties and with fermentation; "bouquet" describes the more complex smells that result from bottle aging. Note, too, that temperature affects smell—the colder a wine is, the less it reveals.

Paying attention to the way a wine smells increases your enjoyment of it and enables you to appreciate everything it offers, including subtle nuances that are fun to detect and identify. It's also useful to distinguish between the smells that come from the grape varieties and those that are the result of vinification and aging. And, of course, it's important to recognize flaws that come from poor wine-making or bad storage conditions.

A number of grape varieties have fairly distinctive aromas. Cabernet Sauvignon, for example, whether grown in California or in the Médoc district of Bordeaux, may suggest bell peppers or green olives. These aromas become more pronounced and vegetal in Cabernets grown in cool climates (such as northern Italy) or from poor, sunless vintages (as sometimes happens in Bordeaux). Other terms used to describe Cabernet aromas include "cedarwood," "cigar box," and "pencil shavings," although these often encompass both the grape and the oak used to age the wine.

Wines made from Sauvignon Blanc in Australia, California, or along the Loire (such as Sancerre and Pouilly-Fumé) are noted for their grassy, herbaceous aromas, which sometimes also suggest cassis, or black currant. Such fruity red wines as Beaujolais and Zinfandel have aromas reminiscent of raspberries, strawberries, and blackberries.

Chardonnay does not have a distinct varietal profile, although melon and figs are sometimes mentioned. Certain California Chardonnays, however, display aromas reminiscent of pineapple and tropical fruits, which some tasters find too exaggerated. Red wines from the Rhone Valley, especially those made from the Syrah grape, are noted for their black-pepper notes. And aged Syrah (often labeled Hermitage) from Australia's Hunter Valley has a bouquet colorfully described as "sweaty

Illustration by Merle Nacht.

saddle," which is to say, leathery.

Gewürztraminer means "spicy Traminer," but the distinctive aroma of this grape has less to do with spices than with rose petals, litchis, or cold cream. (Winemakers, understandably, prefer to stay with "rose petals.")

Some descriptive terms associated with older wines sound pejorative but are meant as praise. For example, producers of such top Italian wines as Barolo and Brunello di Montalcino often describe the bouquet of a mature bottle with the French word *goudron,* which means "tar." The term is meant to suggest a certain richness and complexity, as the word "earthy" may hint at the nuances of fresh mushrooms or truffles. And aged Riesling acquires a bouquet reminiscent of kerosene, yet the word is meant not as a criticism but to suggest a certain intriguing, and typical, scent. (Almost any descriptive term other than "winy" or "vinous" is likely to sound bizarre, although many of the aromas mentioned above are easily recognizable, even to inexperienced tasters.)

Some fine white Burgundies take on a nutty bouquet as they age, but there is a fine line between complexity and decline. Some older reds have a bouquet reminiscent of dried leaves, which suggests a somewhat faded wine. Others take on a chocolaty aroma that many tasters associate with a wine that is decaying.

Wines made from shriveled grapes, such as Sauternes, late-harvest California wines, and some of the sweetest German Rieslings, have complex, honeyed aromas that also hint at apricots and peaches; this does not come from the grape but is the result of something that happened before the grapes were picked—the attack of a beneficial fungus known as noble rot. (When red grapes are picked overripe and slightly shriveled, however, the wines often have aromas that are raisiny or pruney; if so, they are considered flawed.)

A number of recognizable smells are the result of certain cellar practices, either during vinification or afterward, as the wine ages. One of the most obvious is the addition of pine resin to wine to produce the Greek retsina, which those unused to this flavored wine describe as smelling like turpentine.

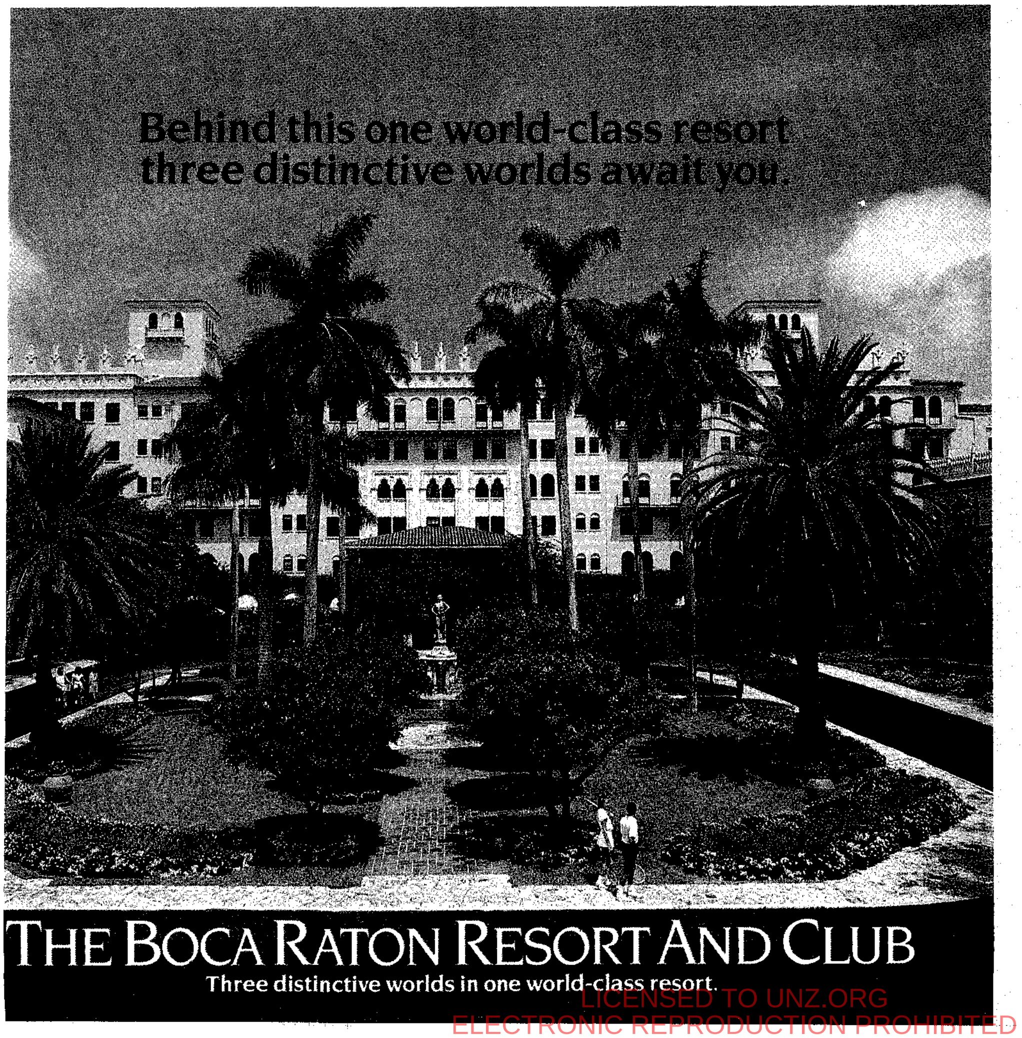
Another obvious element in a wine's bouquet comes from aging the wine in oak and from the kind of oak used. A further distinction can be based on how "toasty" the wine is, the result of how much the staves were charred over an open fire when the barrel was assembled.

Some white Burgundies and California Chardonnays are described as buttery, and with good reason. Wines that undergo malolactic fermentation (which reduces the acidity in the wine) usually acquire an element called diacetyl, which helps give butter its smell. (Diacetyl is also added to the oil that's squirted on popcorn in movie theaters so that the stuff smells like butter.)

Some smells reveal flaws. One of the most common in white wines is that of sulfur, the sharp, acrid smell you get when you extinguish a match. In wine, it often manifests itself more as a disagreeable burning sensation than as a smell. It is most often found in cheap white wines, especially those from Germany and France; many white Bordeaux and Graves; and some white Burgundies. In white Burgundies, curiously enough, it is sometimes confused with the charred or burnt-toast bouquet that comes from oak aging.

Another undesirable smell is the vinegary one of a spoiled wine. A corky wine, one that has been contaminated by a bad cork, has a moldy, wet-earth smell. Older white wines become oxidized—they darken in color and acquire an off-putting smell that vaguely resembles that of dry sherry.

As Jimmy Durante used to say, "The nose knows." ▬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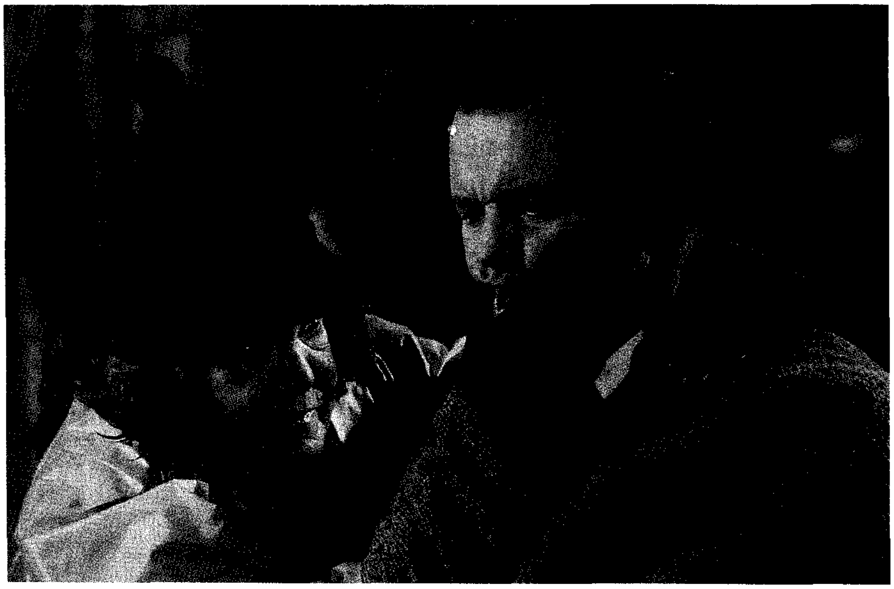


FUNNY FACE: *Anne Ramsey and Bill Murray.*

BILL MURRAY STARTS HIGH—PERHAPS too high—in the slapstick Christmas epic **Scrooged.** As the skinflint meanie Frank Cross, the youngest man ever to become president of a television network, he's joyously vicious, terrorizing the subordinates from whose quivering ranks he himself has only recently emerged. Frank is a veteran of the sixties, though with shorter hair now, and he's become a wild, bullying corporate hipster: Only *he* is allowed to be funny; only *he* is allowed to be smart. At the same time, he puckers up whenever the chairman of the board comes around. He's a sneak, a liar, a sadist, and a sycophant—i.e., a New York success story.

Murray is very good at his heartless-bastard routine. When an assistant says something—anything—his eyes go dead with disgust while his lips twist into a thin smile of approval. Paler than ever, Murray has nevertheless grown handsome; stardom seems to agree with him, and in *Scrooged,* in his swank dark suits, he's really something of a killer. His fast-action mind remains as dazzling as ever. Murray acts the man of power (a modern-day equivalent of Dickens's old reprobate) and parodies him at the same time; he's relentlessly ironic, a smarmy-brilliant clown who would put quotation marks around a funeral oration for his mother.

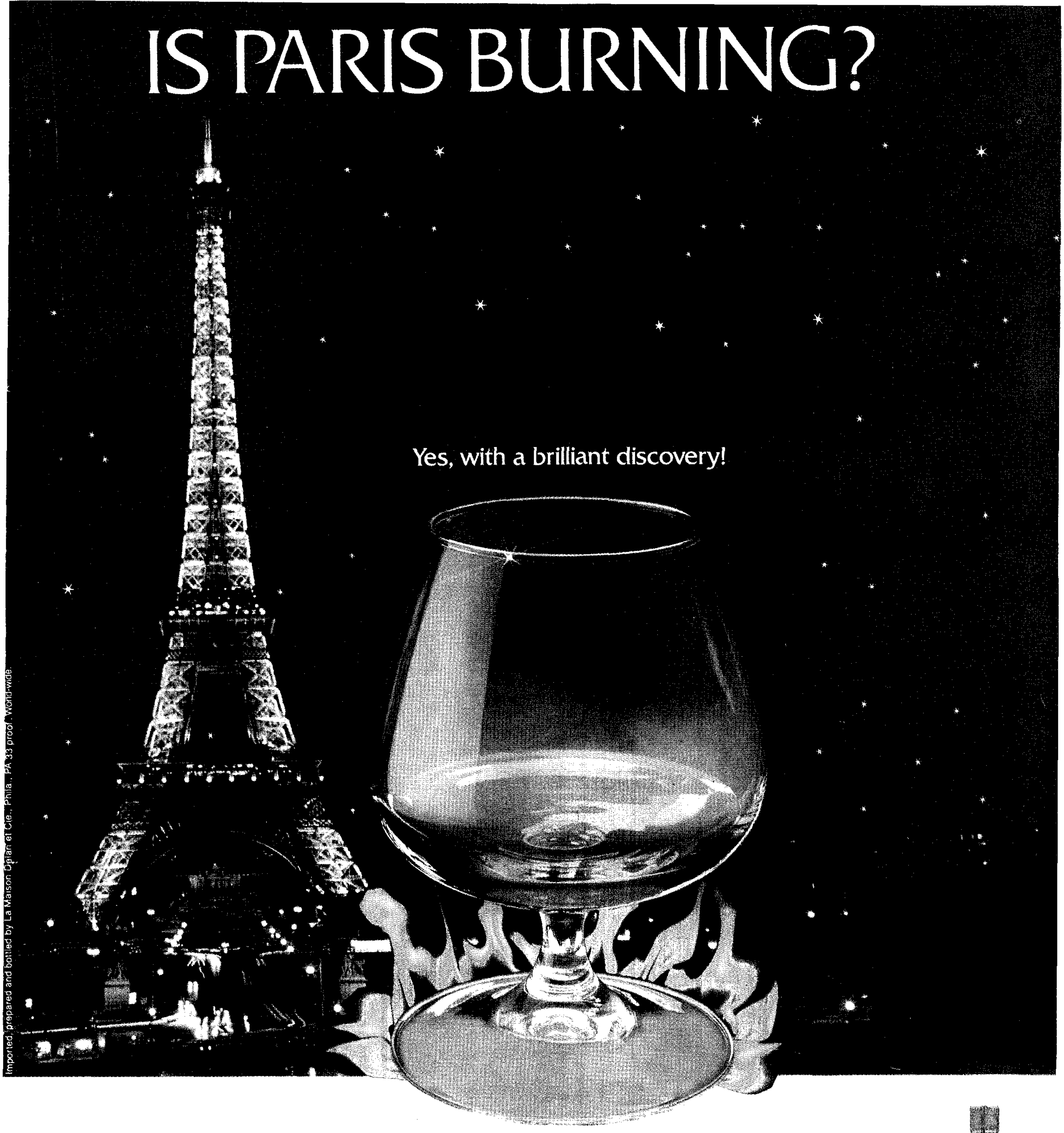
For the early scenes at network headquarters, J. Michael Riva, the production designer, has worked up a wonderful set for Murray—gleaming, black-on-black corporate glamour, marbled and hard (the warmest color in the room comes from the ice cubes in Murray's highball). Against these ebony backgrounds, Murray appears in close-up, dominating everything. The script, by the old *Saturday Night Live* writing team of Mitch Glazer and Michael O'Donoghue, does more than keep him on top of every moment—each shot contains so much frenetic effort by the star that it seems to be a skit in itself. The way this overwrought movie has been edited (with help from Murray, it is rumored), there isn't much continuity between the jangled shots. Only Murray holds things together; his acting is a high-wire stunt, unsupported, reckless.

And soon it comes crashing down. *Scrooged* is too much a one-man show. Skit writers, obviously, don't have to cultivate the ability to write a sustained narrative; Glazer and O'Donoghue haven't made the transition to screenwriting—they're still creating skits. They've worked out modern-day equivalents to the characters and events of Dickens's story of selfish egotism and redemption, but their hearts aren't in it. Nor is director Richard Donner much of a storyteller (his best-known films, *The Omen, Superman,* and *Lethal Weapon,* fell into blustery sections). Perhaps there's no way a contemporary setting of Dickens, especially in the super-cynical network-TV world, could work: Not only is innocence long gone from the media, the memory of it is gone, too, and redemption, therefore, can be no more than a hollow joke—the latest turn of the same rusty screw. *Scrooged* begins by lampooning TV's exploitation of Christmas, but the movie itself is as slick a corporate package as the thing it's putting down.

Alfre Woodard, as Cross's secretary, creates, in her few scenes, a three-dimensional character, but she's used in a rather sickening way. She's been given a little boy who refuses to speak—refuses, that is, until Bill Murray sees the light, and the spirit of Christmas passes from him to the child. The spectacle of a little black boy who needs to be brought to life by Bill Murray might be considered definitive of Hollywood's current sentimentality and corruption: An industry that hardly ever gives a decent full-length role to a black man or woman uses a mute boy to jerk tears. Karen Allen, simpering and dimpled, plays an old girlfriend of Frank Cross's, a woman who hasn't lost her idealism, and she's sickening too. Goodness isn't very convincing in *Scrooged.*

Tormented by spirits, Frank Cross revisits scenes from his life. Most of this stuff is heavily fantastical, like *Beetlejuice* without the sprung-loose invention. *Scrooged* is exhausting and insensitive, and the movie is erratically cast. David Johansen, as the Ghost of Christmas Past, falls flat, though John Glover is in excellent nasty form as a Hollywood slimeball, and Carol Kane, playing the Ghost of Christmas Present, turns up with a magic wand, her knees twinkling, and gets to clobber Murray right in the chops.

Other comics clamor for space, but the picture remains all Bill Murray. Faced with a vision of his own death, he shrieks and hollers and pops his eyes—anything to keep the movie going. What happens to him at the end, however, is worse than death. Frank interrupts his network's Christmas-eve broadcast and makes a plea directly to the TV audience (and to us) for kindness, charity, and love. "You can make the miracle happen every day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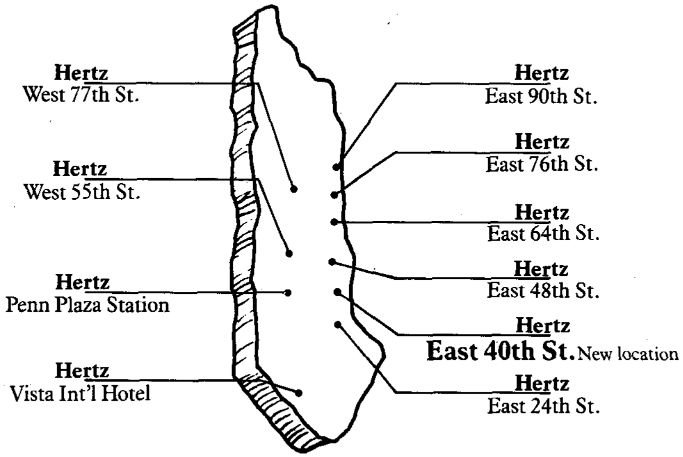

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of your life!" he shouts. Swaying and waving his arms, he's like Jerry Lewis in the final, emotionally debauched stages of an 18-hour telethon. Murray's Frank Cross doesn't become more of a man; he becomes Bill Murray doing "sincere" garbage that violates everything he has ever stood for.

ALAN PARKER'S **Mississippi Burning** (opening December 9) is powerful in obvious ways that don't lessen the power. In the stunning opening scene, three civil-rights workers (two white, one black) are pursued through the Mississippi night by murderous rednecks, and the chase, beautifully photographed, with headlights cutting through the dark-blue late twilight, fills one with a mournful despair. The movie is set in the summer of 1964, and one knows how the scene, a fictionalized version of the murders of James Chaney, Michael Schwerner, and Andrew Goodman, is going to end. The blacks living in the hate-filled small town of *Mississippi Burning* can do little to protect themselves from the violent crackers bent on terrifying them. The movie is about fear and the meanness of self-justification—the whites, who feel betrayed by the nation's sudden concern for black rights, are both sly and self-pitying—and it's been shot in crisp, precise colors, the visual clarity matching the moral clarity of the issues. On some occasions ambiguity isn't necessary in art, and this is one of them.

Willem Dafoe plays a young FBI agent with a crewcut and glasses—a square—who comes to town to investigate the murders. The courageous but unimaginative Dafoe does things by the book and fails, whereas Gene Hackman, an older agent, a former small-town southern sheriff who understands how local whites feel about blacks and why, uses unorthodox methods and succeeds. The rivalry of two cops who dislike each other but finally work together is, of course, a Hollywood formula, but here the scenes are incisively written. (In an amusing paradox, writer Chris Gerolmo gives the FBI agents—the forces of virtue—stiff and hollow dialogue, while the murderers and their supporters speak the language colloquially, eloquently, as if it belonged to them.) Alan Parker's work is dry and blunt, without rhetoric or gush; the formula seems less heavy-handed than usual. Dafoe doesn't do much with his unwieldy role, yet Hackman, once again, is remarkable, giving a sure, unemphatic, dead-on performance as an easygoing man who doesn't see things in moral terms but is brought, against his profoundest instincts, to take seriously another man's cause. Though blacks don't figure in the movie nearly enough, this white man is captured so vividly one feels one has known him a long, long time. ■

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THE POWER AND THE GLORY

"...*The Tenth Man* will restore your faith in Graham Greene, the novelist for whom sin is a precondition of salvation..."

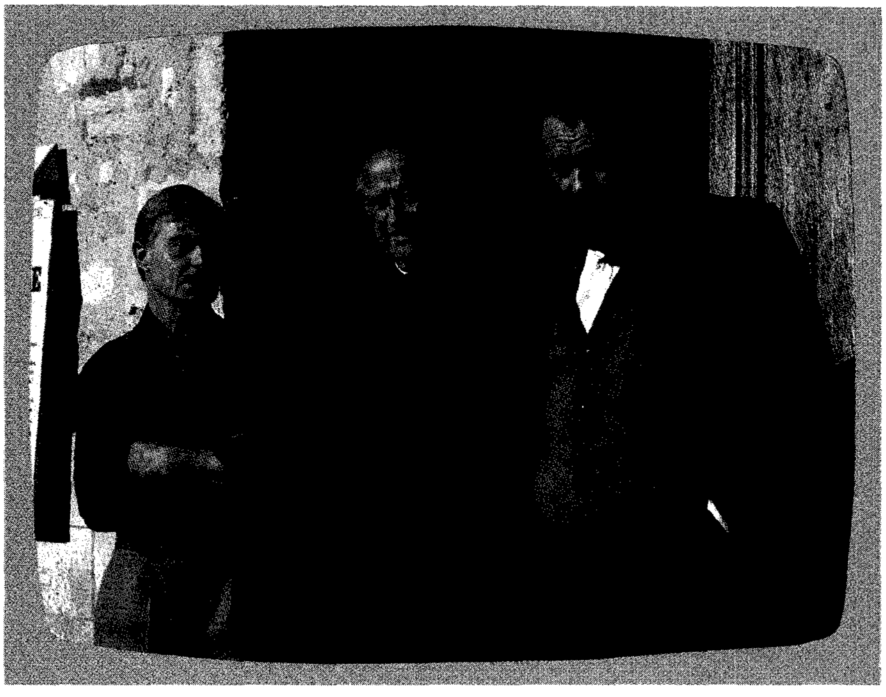
IF YOU WERE AS DISAPPOINTED AS I WAS this fall by the latest Graham Greene novella, *The Captain and the Enemy*, then **The Tenth Man** (Sunday, December 4; 9 to 11 P.M.; CBS) will restore your faith—maybe not in the God with whom Greene has been conducting an unrequited love affair for the five decades since *Brighton Rock*, but certainly in the novelist for whom sin is a precondition of salvation.

The Captain and the Enemy was a parcel of broken parts of Greene, a jumble of lovely grace notes and shopworn ideas, a kind of do-it-yourself kit. He gave us some England and some Panama and a ghostly time of neediness and abandonment. From these fragments we were apparently supposed to gather a coherence. All families, Greene seemed to suggest, are conspiracies; all children are spies; all Americans are wicked; and all novelists are spiteful. What was missing was any sense of souls at risk. In the Greenery, of course, God is often hiding, usually in ambush. But this time, He'd gone on a sabbatical or a sulk.

Whereas the absence of God in *The Tenth Man* is a test. Greene wrote it originally as a bare-bones "treatment" for MGM in 1943. The studio must have expected something melodramatic about Nazis in France, an Allied booster shot. Imagine its surprise on getting, instead, an essay on self-damnation. *The Tenth Man* wasn't published until 1983, when it fit right in with *Dr. Fischer of Geneva* and *Monsignor Quixote*, those short novels of a Greene in the winter of his career.

Jean-Louis Chavel (Anthony Hopkins) is a well-to-do lawyer, bachelor, and ornament of bourgeois accommodation in Nazi-occupied France in 1941. This business-as-usual France, in which he bicycles from country house to Paris office and back again each weekday, might as well be Switzerland. But then he's arrested. A mistake, he insists, missing the point: If the world is arbitrary, there are no mistakes. Thrown into prison, a classless society, he feels even sorrier for himself. Of the 30 prisoners, three will be shot to discourage the Resistance. They draw lots. Chavel loses.

But life is a commodity like any other. Chavel bargains for his, signing over, in exchange for a saving chit (a blank check), all his worldly goods to another prisoner, who's already sickened almost unto death and wants to provide for his mother and sister when he's gone. Chavel, with a beard, survives. He'll return as a tramp to his country house—to find it occupied by the mother (Brenda Bruce) and sister (Kristin Scott Thomas) of the man shot in his stead, and occupied as well by their abiding hatred for their benefactor. He will fall in love with the sister, Therese. He will work in the garden on his guilt. He will be told by the obligatory priest (Cyril Cusack), "Everyone is tested at one point, and then we find out what we're really like."


UNHOLY TRINITY: *Derek Jacobi, Cyril Cusack, and Anthony Hopkins.*

Even to himself, and certainly to Graham Greene, Chavel has become more interesting for having sinned. It remains for him to redeem himself in a second test when Therese is menaced by an impostor (Derek Jacobi), a fugitive and collaborator who pretends to be the *real* Chavel, full of remorse and extenuating circumstances. If one of Greene's themes is that we sin to be saved, another is that renunciation is the most exalted form of love. The only loser that I can see in these moral sweepstakes is Therese, who is left with a lot of dead bodies. But Greene has always been hard on his women, and God has never seemed to care much.

Hopkins as Chavel is superb, a torment of twitches. I believed his soul was on the line, and mine too. Jacobi—whose performance as the doomed homosexual computer scientist in *Breaking the Code* was the best thing I've seen on Broadway in years, and that includes the androgynous B. D. Wong in *M. Butterfly*—has less to do, more predictably, but he does it with an energetic amorality. Kristin Scott Thomas walks the razor's edge of love and hate and finds madness. Jack Gold (*Escape From Sobibor*) directs with crackling assurance and has a couple of handsome châteaux to play with. *The Tenth Man* is a perfect candidate for the 158th *Hallmark Hall of Fame*. It's serious without being messy.

Heaven on Earth (SUNDAY, DECEMBER 4; 9 to 10:30 P.M.; Channel 13) is a one-shot, 90-minute *Masterpiece Theatre* that starts out looking like a sort of *Little House on the Canadian Prairie* and ends up reminding you of the orphan chapters in John Irving's novel *The Cider-House Rules*. There are even some apple trees to

Photograph by Chas Gerretsen/Mega.

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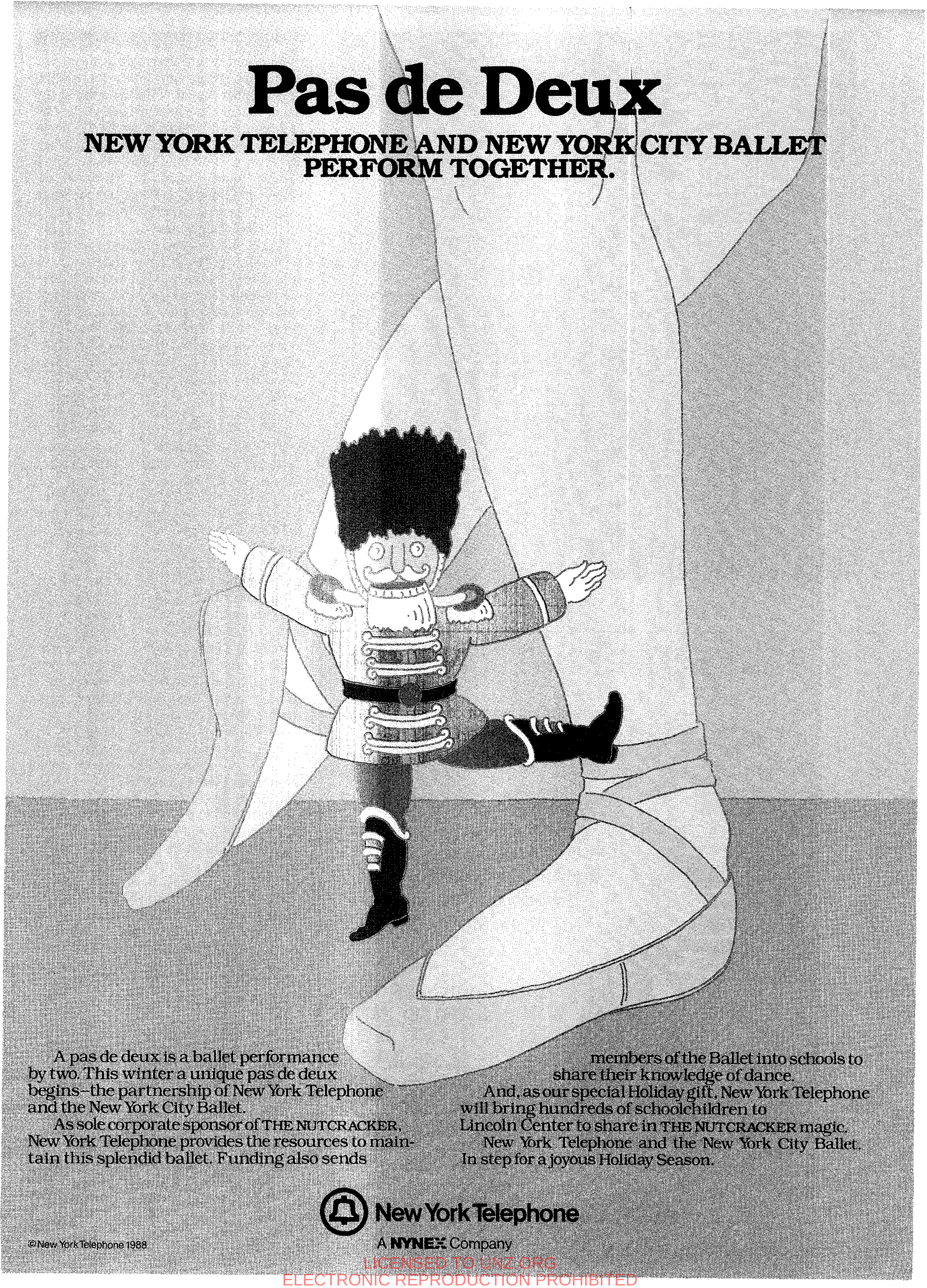

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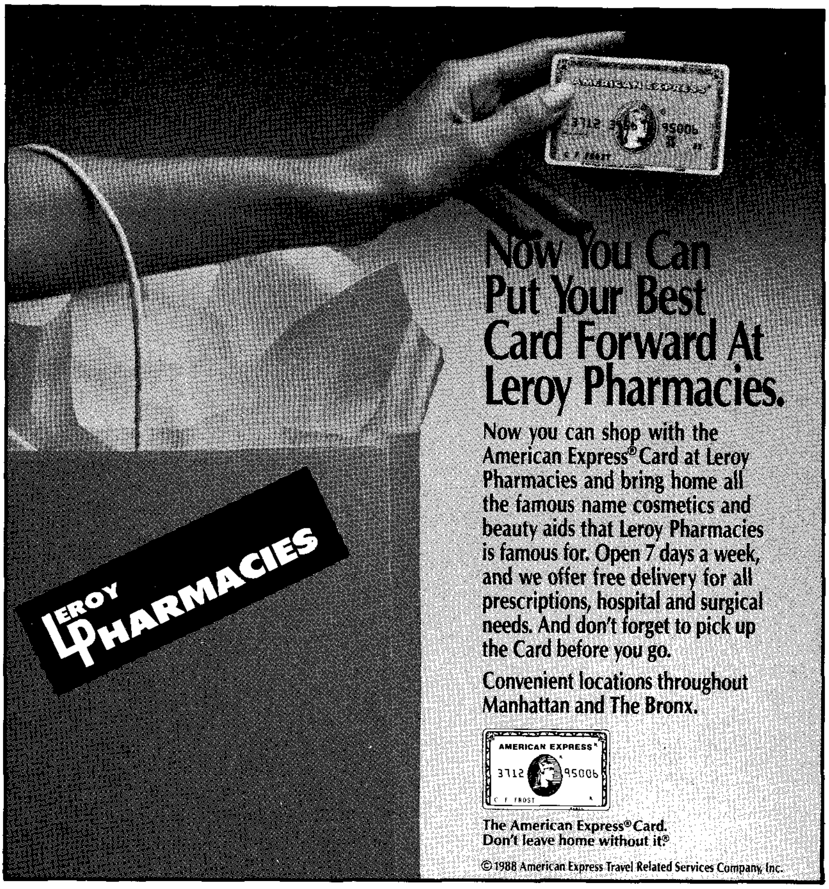

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think about as children get hurt.

Between 1865 and 1911, more than 125,000 abandoned children crossed the Atlantic from the British Isles to the Canadian colony. *Heaven on Earth,* a co-production of the Canadian Broadcasting Corporation and BBC Wales, is a dark account, based on historical archives in Ottawa, of what happened to some of them. It chooses the last year of the forced emigration.

The children of this exodus seem mostly Welsh, orphaned by accidents in the coal mines or simply abandoned by low-life parents. They are shipped to Canada and railroaded into "proper Christian" foster homes, where they are often little more than slave labor in the kitchen or among the pigs. Young Megan (Sian Leisa Davies), growing out of her girlhood, is indentured to the widower Hawthorne (R. H. Thomson), who drinks. Equally young Gareth (Huw Davies) and Len (Torquil Campbell) drudge for the petty tyrant Macdonald (Cedric Smith). Damaged Sophie (Donna Edwards) lives with the kindly Crofts (David Hughes, Judy Sinclair) but dreams of the music hall, the Prince of Wales, and a vanished baby. Megan's infant brother Robin (Amos Crawley) is separated from her and somehow lost in the fearful system.

So many children multiply chances for the cute or cloying, but all the young actors in *Heaven on Earth* break the heart instead. We expect, from such wonderful scenery, the usual uplift. But the new world of these children darkens by the minute, as they are lost or beaten or hang themselves; as they are savaged by Christians. The gifts—of an orange to Megan, a doll to Sophie—seem such a mockery of the very innocence that's been taken from them that I sat incredulous through the roll of credits. This isn't the *Masterpiece Theatre* I've lately avoided so as not to smother in self-congratulation.

And in the credits is the answer to any perplexity—a screenplay co-authored by Peter Pearson, who's new to me, and by Margaret Atwood, who shouldn't be new to anyone who cares about contemporary literature in the English language. As bad as a Graham Greene may feel, a Margaret Atwood knows how to spread that feeling around. The sin in *Heaven on Earth* is socialized.

IN **My First Love** (SUNDAY, DECEMBER 4; 9 to 11 P.M.; ABC), Bea Arthur is a widow who's encouraged by buddies like Barbara Barrie and Anne Francis to write to the high-school sweetheart who dumped her almost 40 years ago. Richard Kiley is this sweetheart, a divorced doctor who invites her to his beachfront digs in the Hamptons. If you don't find yourself rooting for this autumnal romance, I don't want to know you; you're probably boring. ■

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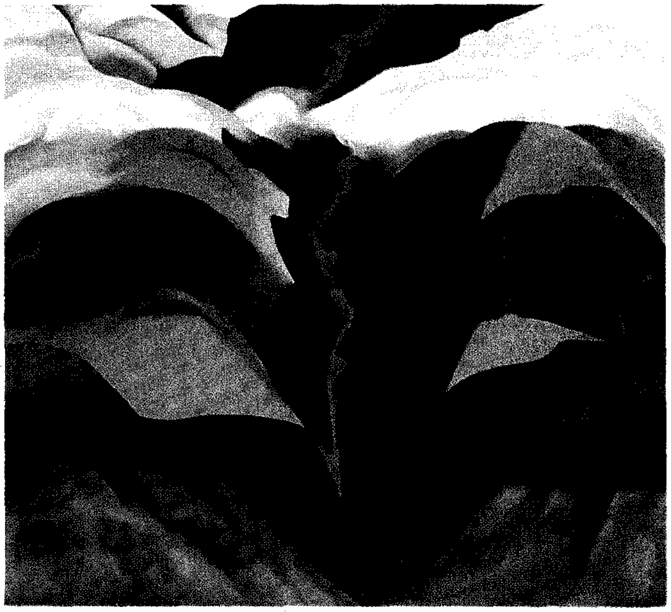

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CULTURES BORROW FROM EACH OTHER constantly, just as languages do. Medieval Europe learned to make damask and acquired methods for refining sugar from the Chinese while discharging its spiritual debt to the Greeks. Languages similarly reinvent themselves—contemporary Russian, for instance, has cannibalized American phrases, to the outrage of "patriotic" linguists. Only bloodless purists believe that culture, or language, is frozen in a single pristine form. Purists, that is, and those who have a financial, religious, or political stake in this presumed-pure state.

"Africa and the Renaissance: Art in Ivory" is a small show (but an ambitious one for the Center for African Art) that raises a few potentially expansive and fascinating issues about authenticity and value. When Portuguese explorers began to make trading forays into exotic tropical Africa in the fifteenth century, they were quick to commission native carvers to create exquisite ivory hunting horns, saltcellars, and the newest European luxury objects, spoons and forks. Often beautifully and delicately carved, these treasures from coastal zones such as Sierra Leone and the Kingdom of Benin apparently made convenient presents for European heads of state. (One documented example in the exhibition is inscribed with the arms of Ferdinand and Isabella of Spain.)

Though there are collections of Renaissance African ivories in Western museums—legacies of fallen monarchies—nobody in the knowledge-hungry twentieth century has paid them much attention. Why? Because these objects are "impure": made for what was, in effect, the high-end tourist trade. Yet art traditions often reveal themselves just as clearly (sometimes more clearly) at their edges as at their centers. Japan, absorbing the arts of China in the seventh century, gained an infusion of creative energy that would sustain and nourish its national identity for more than a millennium. That fine fate was not to be Africa's: Slavery abolished the assumption that African carvers were human beings, worthy to make objects for kings. But the serendipitous commercial instincts of the Portuguese left behind a set of artifacts that are among the most unusual hybrids of their kind.

To the relatively standardized outlines of a saltcellar—a bulbous centerpiece designed to hold the table's salt and, sometimes, pepper—the African carvers would add mysterious patterns, some of which resemble ritual scarring. Often, snakes coil around the middle of a cellar, usually made from a single piece of ivory, their drooping heads poised just above the open mouths of snarling dogs. (Since nobody bothered to ask about this symbolism at the time, its meaning has been utterly lost.) In one of the most beautifully carved examples, Portuguese men sit in a ring alternating with African women, for whatever unknown reason. The artists obviously studied European models—they do a marvelously accurate rendition of grim-jawed Portuguese nobles, for instance—but they still carved like Africans. Both cultures describe themselves in this point of contact.

Curator William Fagg, almost alone, has been studying Afro-Portuguese ivories since the 1950s. He is joined in this exhibition and catalogue by a younger colleague, Ezio Bassani. You couldn't call this show ground-breaking, but it's certainly worth an extended look. It strongly suggests that European definitions of "purity" depend on hidden cultural hierarchies and a fear of the alien "other" that abide even at the end of this so-called advanced century: "Primitive" peoples are not allowed to change their native style or expand their ambitions lest they disturb and confuse the definition of their art assigned by white outsiders.

Are these ivories "authentic African art"? You realize that the term is being applied retroactively to settle anxieties about control. Museums, art historians, and critics want to set the boundaries for aesthetic experience, while artists—from fifteenth-century Africans to twentieth-century Americans—keep stretching them. A cultural hybrid, damned by the phrase "tourist art," must not be allowed the same authority (so the idea goes) as art done by African carvers for their own ceremonies. Yet anyone with open eyes can see the grace and merit in these carvings. (54 East 68th Street; through April 9, 1989.)

"Georgia O'Keeffe" ARRIVES IN NEW York somewhat tuckered out. This not-quite retrospective, which opened to great fuss at the National Gallery of Art, has been circulating for a year. Of all its stops—Washington, Dallas, Chicago—the tour has ended in the least congenial: the tall, gray, baronial hallway

HORN OF AFRICA: *Ivory hunting horn.*

Photographs: top, lent by the estate of Georgia O'Keeffe, Metropolitan Museum of Art; bottom, courtesy of the Center for African Art.

Christmas past.

Skating in Central Park, New York City, c. 1890. Courtesy of the New York Historical Society.

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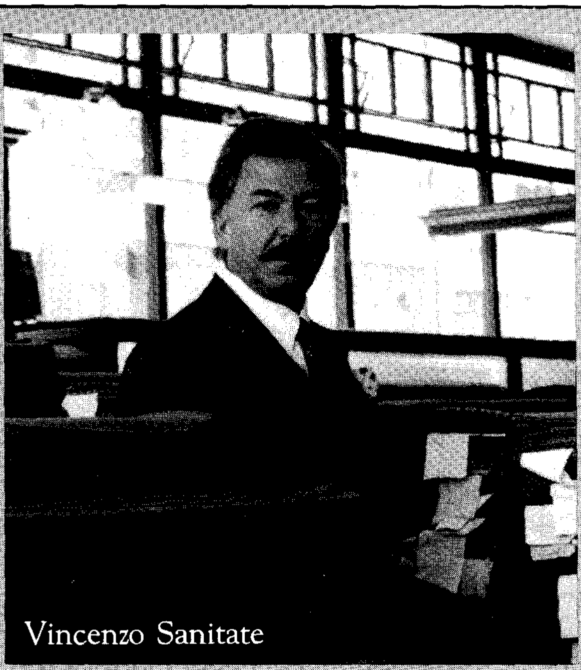

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that serves as the Metropolitan's special-exhibitions gallery. Anything fresh, light, or ephemeral can hardly endure the exposure. (Recall what happened to David Hockney in this space.)

But O'Keeffe herself is part of the problem. Her art is not as large as her reputation—although it is large enough for its own purposes. O'Keeffe valued honesty and clarity, two virtues that are rewards unto themselves but that don't easily expand to the monumental size of her legend. I begrudge her neither her fame nor her position among artists. She never tried to be a hero; she was content to be what she was. Because she was immovable, people came to her. As her companion, Juan Hamilton, gracefully explains in the catalogue, "Her genius was her oneness with herself."

O'Keeffe's work is simple and delicate, and it has within it a sense of scale that uncoils in surprising ways. It's usually a shock to come face to face with her most famous pictures, which have entered the infinitely recycling image banks of the twentieth century along with Van Gogh's sunflowers, Picasso's hungry peasants, and Grant Wood's farmer couple, all of them, in the mind's eye, of a size to fit the format of a standard 20-by-30-inch poster.

O'Keeffe's real scale was instead both intimate and intensely focused. Pictures that we expect to be big are frequently not much wider than the spread of one's fingers. The Modern's *Evening Star No. III,* one of 24 works added to the show in New York (partly to show off the Met's Stieglitz Collection), is one of these compact yet expansive miniatures, which sets out in a mere five bands of rainbow color the limitless sunset sky. The dramatic black canyon and ocher river of *Black Place—III* are condensations of the landscape's grandeur: In the photograph here, they assume an aura that is larger and more momentous than in the original. O'Keeffe is that rare exception, an artist whose work is actually improved in reproduction. Freed from its physical limits and simplified to elementals, an image like *Black Place—III* becomes a sign or advertisement for itself.

In a sense, this change of scale is also what happened to O'Keeffe's reputation, which had the right proportions when it was still attached to the real person and her work, but which has been set loose now to reach whatever conceptual dimensions are established by acclamation. When the show opened in Washington, the critics were forced to deal with the overexpanded balloon, puncturing it if they felt the need to bring O'Keeffe back to earth. O'Keeffe is a good artist, but the word "great" weighs her down like a cross. (Fifth Avenue at 82nd Street; through February 5, 1989.) ■

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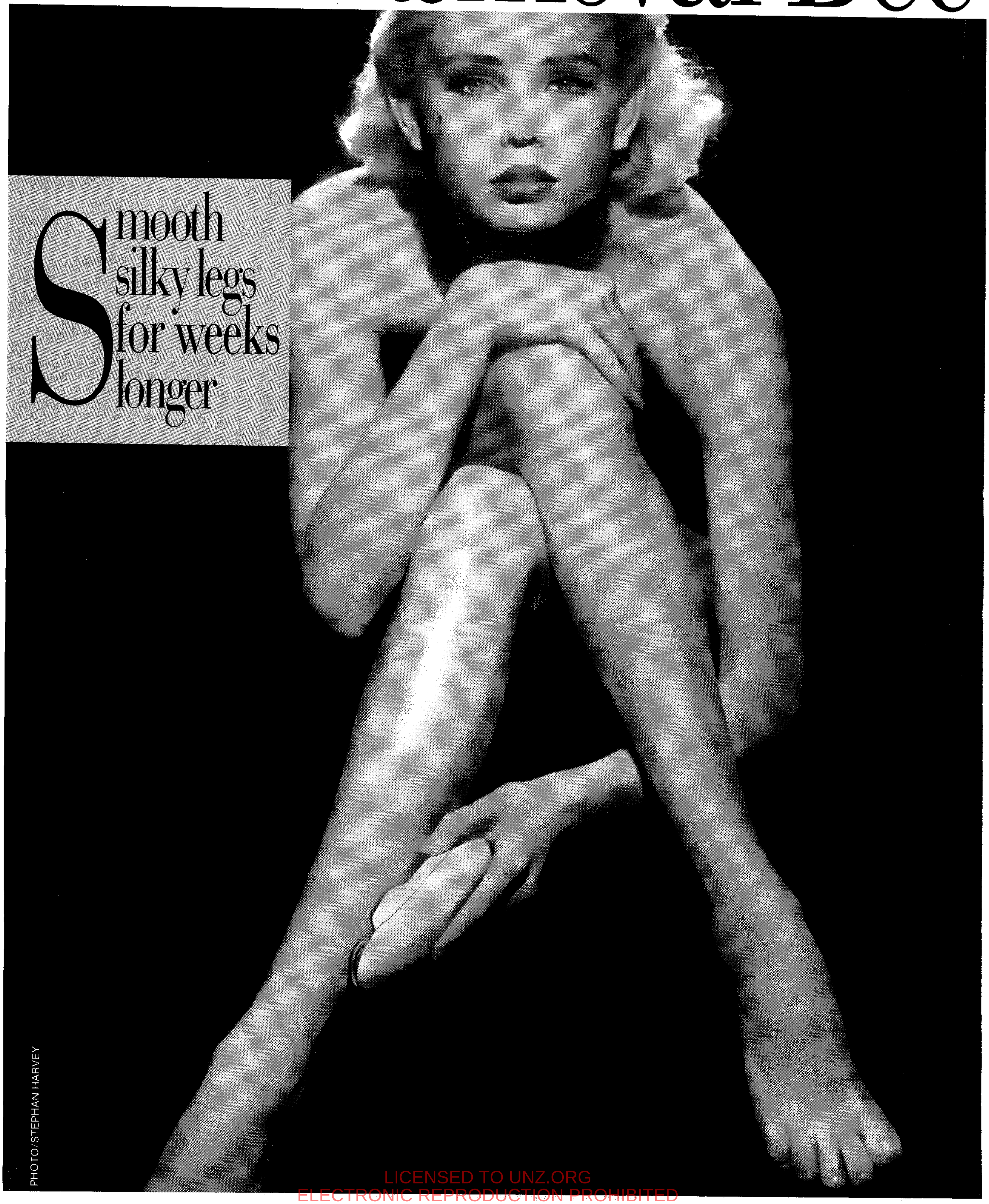

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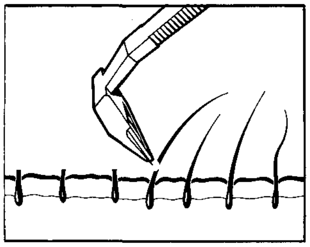

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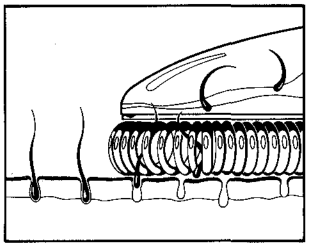

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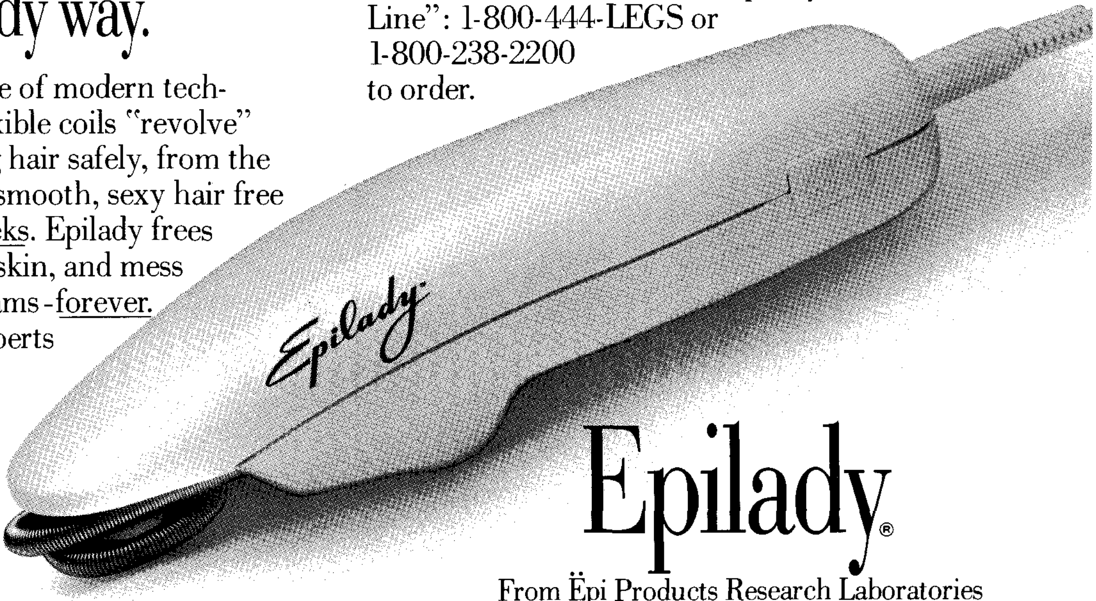

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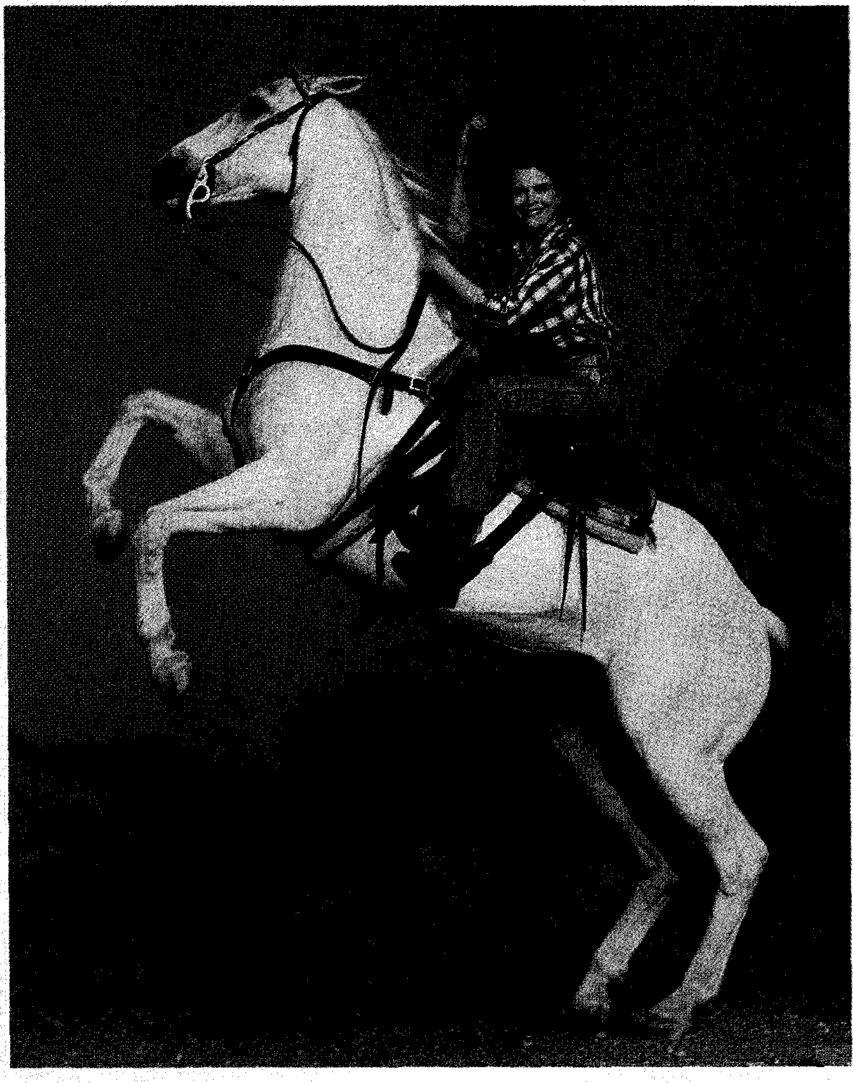

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Underground Gourmet/Jane Freiman

RUSTIC PIZZA

"*Senta*" IS WHAT ITALIANS SAY WHEN they have something to tell you: "Listen." One of the best places to sound the siren call of Italian cooking recently is **Maruzzella** (1479 First Avenue, at 77th Street, 988-8877), a spirited, two-month-old pizzeria like one you'd find on a side street in Parma, Santa Margherita, or even Milan.

The rustic charm of white stucco walls, tile floors, plain wooden tables, and a blazing fire in the wood-burning oven makes this an inviting stop for a crisp pizza ($8.75 to $10.75) or a wonderfully refined plate of pasta ($9 to $9.75). Add soup ($5.75), salad ($5.50 to $5.75), or dessert ($4 to $5.25) and, with tax and tip, dinner averages just $20 a person.

On weeknights, the crowd is full of refugees from Mezzaluna who have crawled uptown to avoid the frenzy. Weekends are more mainstream, though the babble of Euro-tongues, the rock music in the background, and the constant bump of chairs in close proximity still don't promote intimate conversation—or relaxing dining.

If the special appetizers include garlicky crostini topped with eggplant, tomato, and melted mozzarella ($6), or slabs of the unusual ricotta di bufala cheese with strips of freshly roasted bell peppers ($9), forgo one of the good green salads and indulge. Pasta e fagioli is a sharp pick if you like purée-bean soup. Otherwise, skip the antipasti ($7.25 to $10.50), especially carpaccios that taste like partially frozen sponges dressed with oil.

The meat of the matter here is pasta, cooked by chef Giovanni Pinato, who comes from Padua by way of Alo Alo. Little wonder his spaghettini al pomodoro e basilico is tomatoey perfection, and the cheese-and-spinach-stuffed ravioli so delicately kissed with butter and cheese.

Pappardelle all'Anitra (wide, luscious homemade noodles bathed in duck ragù), a positively stellar special, should be put on the regular menu, alongside rigatoni con salsiccia (ribbed macaroni deliciously matched with a sausage-studded sauce). Either one is just the ticket on a frosty night. Exotic gnocchi (a special) taste boringly bland in saffron cream, but an authentic rendition of tagliolini verdi gratinati alla bolognese(narrow green noodles baked with béchamel, meat sauce, and cheese) is better than Bellini by Cipriani's, at half the price.

The pizzas are on a par with the best of the pastas. Fresh bufala mozzarella, light tomato sauce, and lively combinations of speck (Italian bacon), sausage, ham, and vegetables customize each thin, individual pie. And don't miss the calzone ($10.75), a chewy turnover filled with mushrooms, fingers of ham, and an ooze of mozzarella—guaranteed to disappear faster than you can say "bravo."

Italian dessert and tirami su are virtually synonymous. Some cooks take poetic license with this mascarpone-and-ladyfinger pudding, which here is straightforwardly doused with espresso. Another notable dolce is the rich, sweet mocha-mousse cake, a kind of coffee-flavored Three Musketeers bar in a cheesecake crust. Now, that's Italian—New York–style. Maruzzella is open daily for lunch from noon to 3:30 P.M. and for dinner from 5:30 to 11:30 P.M. A.E., D.C., M.C., V. ▬

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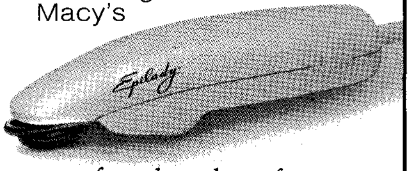

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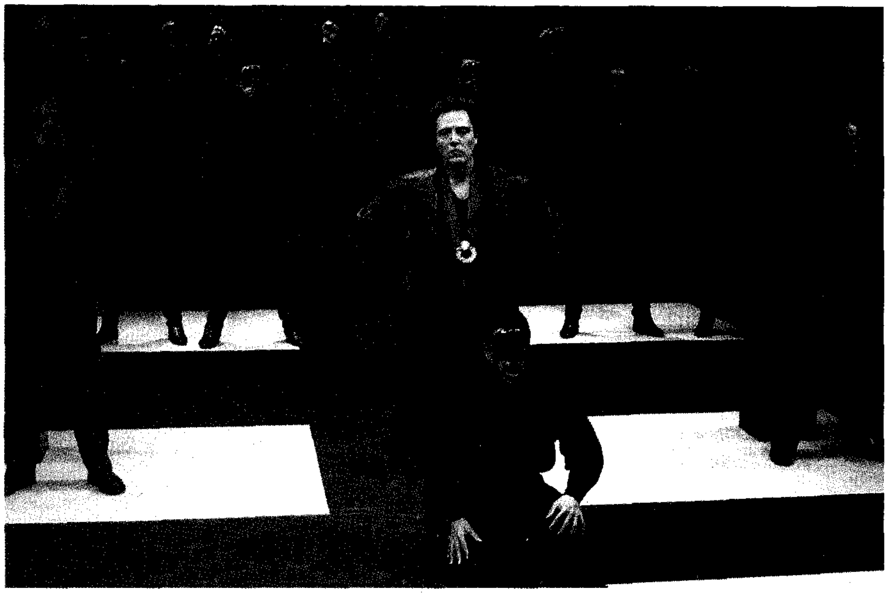
THE IGNOBLEST ROMAN

"...What can actors do under such direction? Berkoff stages some scenes realistically, some in slow motion, others as vaudeville..."



FRIENDS, ROMANS, COUNTRYMEN: *Christopher Walken as Coriolanus, at the Public Theater.*

IT TAKES REMARKABLE PERVERSITY TO entrust (as Joe Papp has done) the direction of **Coriolanus** to Steven Berkoff, an English actor-author-director specializing in low-life stories and characters. In his plays, he may retell a classic myth in terms of East London deadbeats (*Greek*) or evoke the grubbiest types with vulgar ethnic stereotypes (*Kvetch*). In the movies, he is best known as the bald heavy in *Octopussy. Coriolanus,* whose hero is the supreme aristocrat, falls rather outside his purview.

For several decades now, *Coriolanus,* one of Shakespeare's finest but most forbidding plays, has enjoyed a certain popularity for the wrong reasons. Leftists and rightists of every stripe have seized upon it to prove the vileness of their political adversaries. I perceive Shakespeare to be neither the enemy of the people nor the defender of some sort of oligarchy, merely one who laments a worthy patrician's inability to deal with a populace manipulated by demagogues. I have no doubt as to whose side he is on, but sides matter less than the gap between them. What the play says clearly is that the perfectionist—disastrously—cannot accept compromise, however expedient; in this, Coriolanus is to tragedy what Alceste is to comedy.

Nor do I see much virtue in the Freudian interpretations with which the play has become encrusted: Coriolanus's bowing before the joint pleading of mother, wife, and child, but especially mother, is merely good Roman *pietas.* Repressed incest is an arbitrary superimposition, just like Garry Wills's recent comparison (in the *Times*) of Coriolanus to a rock star. The exact opposite of the rock star, he refuses to curry favor with those who must be bid "to wash their faces and keep their teeth clean" and told what to think by others. One cannot help admiring—however one judges him—the man who refuses to seek votes by baring his battle-scarred chest to the plebs, who must leave the room during the recital of his heroically earned praises.

But should such a man be portrayed by Christopher Walken, a specialist in modern neuroses and psychoses in middle- or lower-class figures? Yes, if we are to believe the rock-star analogy; one of Walken's best performances was as Kid Champion, the rock-star hero of Thomas Babe's play. No, if dignity and hauteur, upper-class speech and bearing, or even hairstyle, have anything to do with it. Walken rattles off most of his speeches as if he were tossing loose change to beggars; he comports himself like Mick Jagger in his heyday being asked to perform gratis at a railway-brakemen's benefit.

What is the period here? In Martin Pakledinaz's extremely gauche costuming, eras jostle one another. Thus one tribune is a George Raftish gangster, the other a collegiate Malcolm X. The Roman matrons are dressed (mostly) like Norns in ballet slippers; the Roman senators live and fight in all-purpose basic black—Walken in a double-breasted suit and black (Fascist?) shirt. Menenius gets a Sol Hurok–style fur-trimmed overcoat and silver-topped cane. Volumnia ages so that she wears different wigs and, finally, none; the others remain unchanged. The nine-man all-purpose ensemble switches from plebs to senators to soldiers, either Roman or Volscian ("Volsci," by the way, is pronounced here to sound like "Bolshie")—including a messenger in cyclist togs and cap. They always wear the same impeccable boots, even when they are the starving mob whose (well-cut) jackets are torn improbably, as if by a tailor for basting purposes. And Aufidius sports an African jewel-encrusted cap and wristlets along with glossy fatigues: The style is early Idi Amin.

As usual at Papp's emporium, blacks and whites are cast indiscriminately and illogically; more troubling, though, is the inconsistency of speech and style. In contrast to Walken's anti-poetic hero, there is Moses Gunn's Cominius, all rhetorical singsong and plangent quavers (with appropriate gestures) worthy of a nineteenth-century barnstormer. Even the good Irene Worth, as Volumnia, has been conned into a delivery fluctuating between the grand style, which she does so well, and some kind of nutty declamation verging on *Pierrot Lunaire.* The only effective performances are those of Keith David as a powerful Aufidius (he could blow away this Coriolanus) and of Paul Hecht as an urbane Menenius, nicely balancing power politics with principle.

But what can actors—often miscast, such as the flimsily nerdish Thomas Kopache as the Roman general Titus Lartius—do under such direction? Berkoff stages some scenes realistically, some in slow motion, others as vaudeville (the tribunes, with dancers' canes, doing some of their lines as patter while the plebs, in funny hats, become a chorus line), still others in pantomime, as when

Photograph by Martha Swope.

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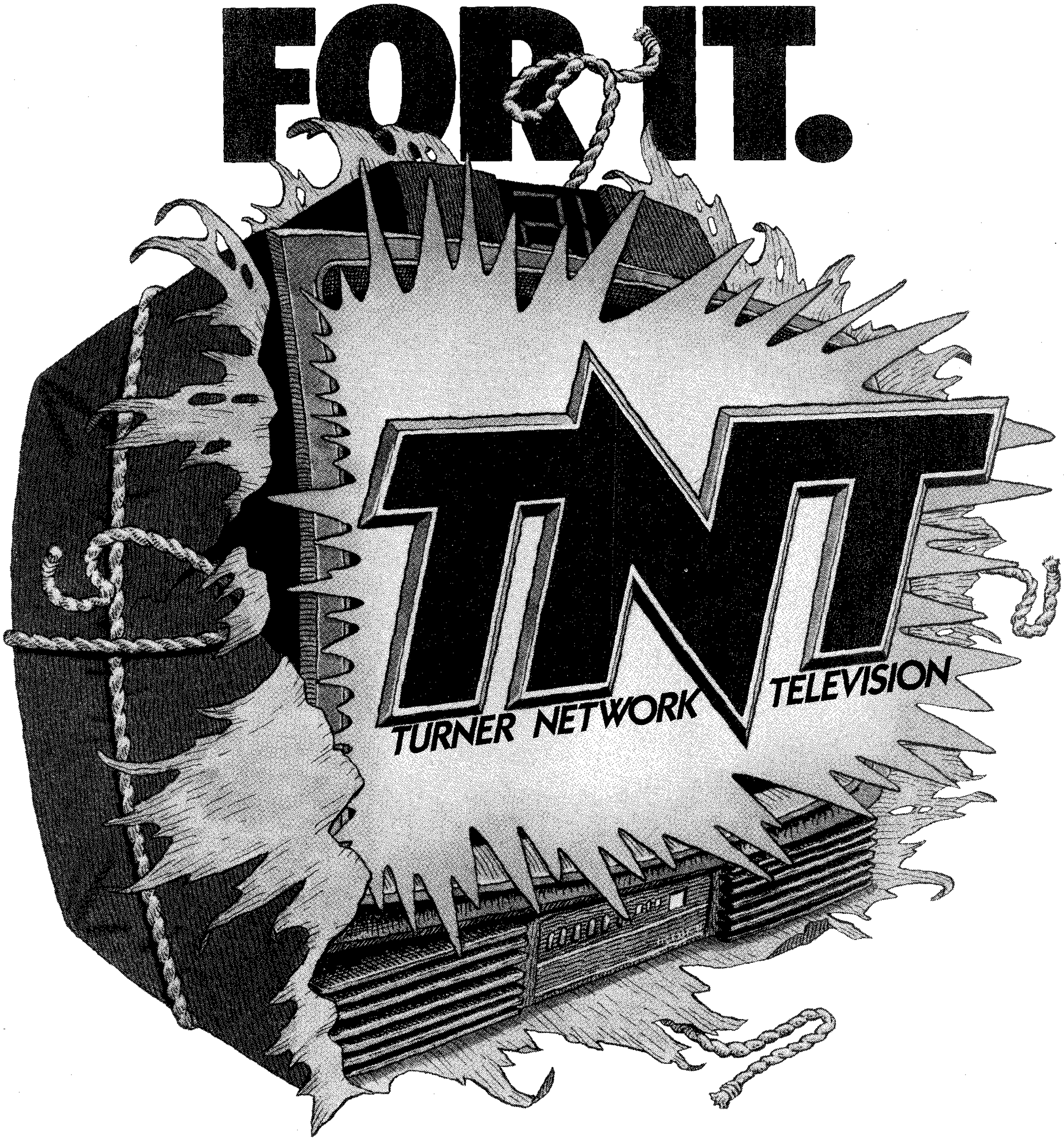

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Volumnia picks flowers from an invisible arbor, which, when he no longer needs it, he simply drops. Ashley Crow is a wraith as Virgilia (when she mimes embroidering, she never looks at her work), and Sharon Washington, as Valeria, mostly grins inanely. The ensemble scurries about relentlessly.

Coriolanus and mother do a bit of a waltz together, and he and the senators sometimes sashay oddly onto the stage—they're on horseback, though this is neither consistent nor historical. Loren Sherman's black-and-white unit set, with Giacomettian chairs that the characters keep rearranging, is all right; Larry Spivak has recorded some music on tape that, from a platform above the actors, he accompanies in one-man-band fashion on a number of drums and other strikables. Some of this works, though there is also a steady, ominous hum of which it is hard to say whether it is music or the air-conditioning. Whoever wrote in a line for Aufidius at Antium to regale his guests with—"So I said, 'For 50 ducats, I want to see her naked' "—should be strung up by all his thumbs. In fact, the person who comes off best in this production is Young Marcius: He has been cut out of the play entirely.

The Middle of Nowhere IS TRACY FRIEDman's "theatrical fantasy," in which five people, caught in a downpour at a godforsaken Louisiana bus depot in 1969 with uncertain prospects for a bus, imagine that they're putting on a minstrel show; or else the old local played by Roger Robinson imagines it. It doesn't matter. Loren Sherman's suitably grubby set neatly folds itself together and slinks away; against a number of comic backdrops, the minstrel show unfurls to some well-known Randy Newman songs.

The parallels between "life" and "fantasy" are of no great help. What works is the majority of the songs as directed and choreographed by Miss Friedman and as performed by a likable cast of five, three of whom are expert. Robinson has enormous charm in whatever he does, and his rendition of "Lonely at the Top" as he sweeps a floor is ironic, touching, and unforgettable. Vondie Curtis-Hall, with that Mayan face of his, dances mesmerizingly and acts with a pent-up intensity that all but shivers his frame. Diane Castle grows from a pleasantly dizzy blonde (her "Tickle Me" is deadpan yet alive with suggestion) to a figure of offhand yet lacerating poignance in "Old Man." Though not quite in that league, Michael Arkin (his "Roll With the Punches" is gloriously condescending) and Tony Hoylen also contribute nicely. The songs have an odd aftertaste that is even better than their taste. Phil Monat's lighting is at times distracting; everything else is diverting and, at its best, disturbing. ▬

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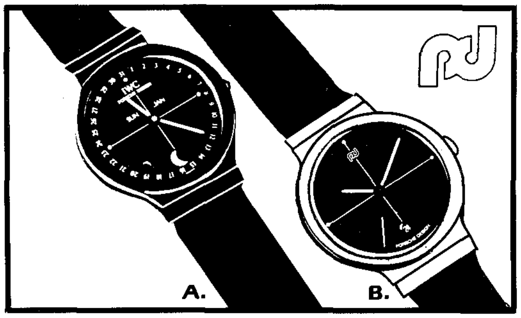

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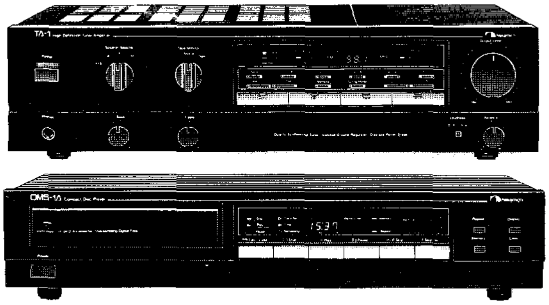

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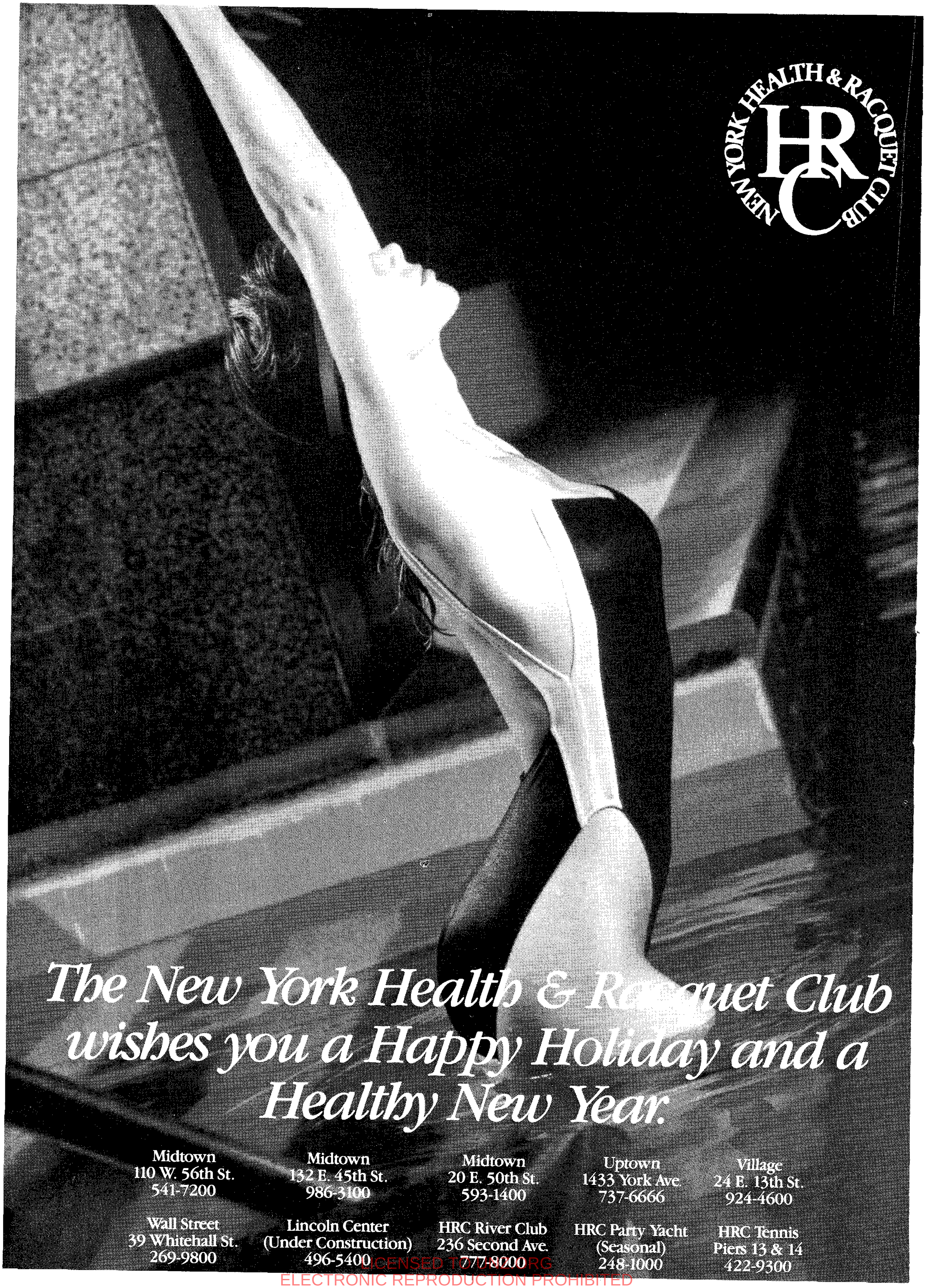
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BY LEONORE FLEISCHER

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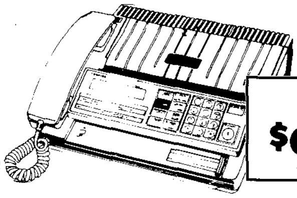

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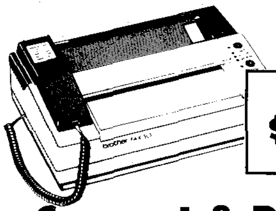

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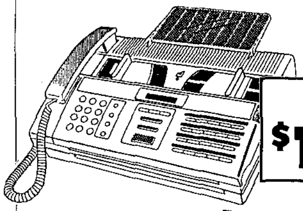

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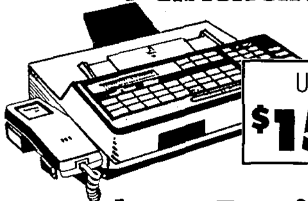

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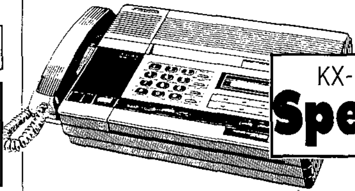

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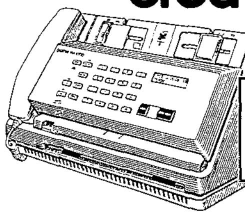

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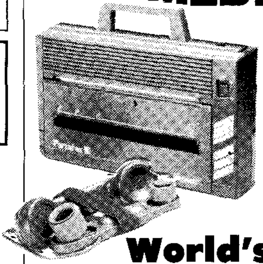

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LIMITED QUANTITIES OF ALMOND-COLored scratch-and-dent White Westinghouse dryers (all under manufacturer's warranty) are here below list. For example: LE 250 electric dryers, here $229; LG 250 gas dryers, here $249. Other factory-fresh merchandise includes: Sunbeam ExpressMeals microwave ovens, here $189; Braun MR 30 hand mixers, here $19; Interplak electric toothbrushes, here $79; Panasonic Massagers, here $33; Braun KF60 coffee-makers, here $30; Black & Decker F440 irons, here $43; Bionaire Air Purifiers, here $89; Phonemate 8900 answering machines, here $65; Record A Call 2100 answering machines, here $65; Toshiba 20-in. cable-ready, remote color televisions, here $279; Sharp 13-in. color televisions, here $149; Welbilt 1-gal. ultrasonic humidifiers, here $29.99; Sunbeam 2-gal. humidifiers, here $49.99; Samsung VHS players, here $159; and more. Local delivery and installation available. A.E., M.C., V., checks accepted; exchanges possible on some items. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); Mon.–Fri. 9 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 12/11.*

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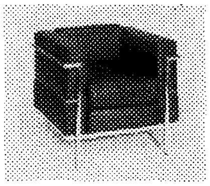

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 30

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 12/6: *Big Girls/Crows.* #2—Through 12/29: Film Forum's Greatest Hits." 11/30–12/1: *The Mirror; Ivan's Childhood.* 12/2–3: *Frida.* 12/4–5: *Sartre Par Lui-Meme.* 12/6: *28 Up.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 11/30: *Intruder in the Dust; Inherit the Wind.* 12/1: *The Grapes of Wrath; The Southerner.* 12/2–3: *The Unbearable Lightness of Being.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Night of the Demons.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Wings of Desire.* #2—*We the Living.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Things Change.* #2—*Madame Sousatzka.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Cocoon: The Return.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—Through 12/1: *Everybody's All-American.* Opening 12/2: *Tequila Sunrise.* #2—Through 12/1: *Spike of Bensonhurst.* Opening 12/2: *Naked Gun.* #3—*High Spirits.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 11/30: *Conquest; Susan Lenox, Her Fall and Rise.* 12/2–3: *The Long, Hot Summer; A Streetcar Named Desire.* 12/4: *The Little Foxes; Dodsworth.* 12/5: *The Tenant; Knife in the Water.* 12/6: *Stage Fright; Strangers on a Train.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 11/30–12/1: "The 3 Stooges: Lost and Rare Epsiodes"; "Classic Stooges." 12/2–3: *The Lost Woman; Danton.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*A Cry in the Dark.* #2—*Fresh Horses.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Mystic Pizza.* #2—*Matador.* #3—*Bagdad Cafe.* #4—*Without a Clue.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Crossing Delancey.* #2—*Ernest Saves Christmas; Gorillas in the Mist.* #3—*The Land Before Time.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Oliver and Company.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Cocoon: The Return.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Child's Play.* #2—*The Accused.* #3—*Scrooged.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Land Before Time.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). Through 12/1: *The Good Mother.* Opening 12/2: *Tequila Sunrise.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Fresh Horses.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Everybody's All-American.* #2—*The Land Before Time.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Scrooged.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Night of the Demons.* #2—*High Spirits.* #3—*Buster.* #4—*Spike of Bensonhurst.* #5—Through 12/1: *A Cry in the Dark.* Opening 12/2: *Tequila Sunrise.* #6—*Iron Eagle II.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408) *Oliver and Company.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *They Live.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262) Through 12/1: *Child's Play.* Opening 12/2: *Naked Gun.* **EMBASSY 3**—*1969.* **EMBASSY 4**—*Ernest Saves Christmas.*

37. **CINE—Seventh Ave. bet. 47–48th Sts.** (398-1720). #1—*Clara's Heart.* #2—*Mystic Pizza.*

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MOVIES

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Oliver and Company.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cocoon: The Return.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 12/1: *Bird.* Opening 12/2: *Naked Gun.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *We the Living.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 12/1: *Things Change.* Opening 12/2: *Tequila Sunrise.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Full Moon in Blue Water.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Hanna's War.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Katharine Hepburn and Spencer Tracy." 11/30–12/1: *Dr. Jekyll and Mr. Hyde; Sylvia Scarlett.* 12/2–3: *Suddenly Last Summer; The African Queen.* 12/5–6: *Keeper of the Flame; State of the Union.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Cocoon: The Return.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Land Before Time.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Oliver and Company.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Everybody's All-American.* #2—*Fresh Horses.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Madame Sousatzka.* **CORONET**—*A Cry in the Dark.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Last Temptation of Christ.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Scrooged.* #2—*High Spirits.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Buster.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Child's Play.* #2—*1969.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Fresh Horses.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 12/1: *Oliver and Company.* Opening 12/2: *Tequila Sunrise.* #2—*High Spirits.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Scrooged.* #2—Through 12/1: *The Land Before Time.* Opening 12/2: *Naked Gun.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Hotel Terminus.* #3—*The Thin Blue Line.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Women on the Verge of a Nervous Breakdown.* #2—*Women on the Verge of a Nervous Breakdown.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Everybody's All-American.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 12/1: *Child's Play.* Opening 12/2: *Naked Gun.* #2—*Scrooged.* #3—*High Spirits.* #4—Through 12/1: *A Cry in the Dark.* Opening 12/2: *Tequila Sunrise.* #5—*Fresh Horses.* #6—*1969.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Ernest Saves Christmas; Things Change.* #2—*The Land Before Time.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Oliver and Company.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Cocoon: The Return.* #2—*Cocoon: The Return.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Child's Play.* #2—*The Land Before Time.* #3—*Night of the Demons.* #4—*Iron Eagle II; Bird.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Night of the Demons.* #2—Through 12/1: Program Unavailable. Beg. 12/2: *The Accused.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Land Before Time.* #2—*Child's Play.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4;30; *Behold Hawaii* and *Dance of Life,* both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 12/9: "Jerry Lewis: A Film and Television Retrospective." 11/30 at 2:30: *The Family Jewels* (1965), dir. Lewis. 12/1 at 2:30: *The Bellboy* (1960), dir. Lewis. 12/2 at 2:30: *Hollywood or Bust* (1956), dir. Frank Tashlin; at 7:30: *The Disorderly Orderly* (1964), dir. Frank Tashlin; "Ben Casey": *A Little Fun to Match the Sorrow.* 12/3 at noon: *The Patsy* (1964), dir. Lewis; *The King of Comedy* (1982), dir. Scorsese, with Robert De Niro; at 4: *The Stooge* (1952), dir. Norman Taurog; "Colgate Comedy Hour;" at 7:30: *Cinderfella* (1960), dir. Frank Tashlin; "The Jerry Lewis Show." 12/4 at 11:30: *It's Only Money* (1962), dir. Frank Tashlin; "Tashlin Cartoons"; at 2: "The Jerry Lewis Show" and two episodes of "The Colgate Comedy Hour."

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 11/30 at 6 and 9: *Rosa Luxemburg* (1985), dir. Margarethe von Trotta; at 7: Gunvor Nelson Retrospective includes *Schmeerguntz* (1966), *Fog Pumas* (1967), and *My Name is Oona* (1969). 12/4 at 6: "The American Narrative Film": *Way Down East* (1920), dir. D. W. Griffith; at 7: "Gunvor Nelson Retrospective: *Frame Line* (1983) and *Red Shift* (1984); at 9: *Il Posto* (1961), dir. Ermanno Olmi. 12/6 at 6 and 8: *Wanda* (1970), dir. Barabra Loden; at 6:30: Gunvor Nelson Retrospective: *Light Years* (1987), *Light Years Expanding* (1988), and *Field Study* (1988); at 8:30: (See 12/6 at 8:30).

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 1/6/89: "The Aids Crisis is Not Over," a selection of recent videotapes, organized by Gregg Bordowitz, screenings include: *AIDS News: A Demonstration* (1988), dir. Bob Huff; *Ain't No Justice* (1988), dir. Gregg Bordowitz and Jean Carlomusto; *Bad Laws* (1988), dir. Carol Leigh; *The Helms Amendment* (1988), dir. Jean Carlomusto; *Just Say No* (1988), dir. Carol Leigh; and *Pope Don't Preach* (1988), dir. Carol Leigh.

ASIAN CINEVISION—721 Broadway at Waverly Pl. (925-8686). Free. 12/2–3 in conjunction with American Museum of Natural History, shown at the museum's Kaufmann and Linder Theaters: "Cinemas and Society: Asian Perspectives." 12/2 at 2: *The Man With Three Coffins* (1987), dir. Chang-Ho Lee; at 4: *The Terrorizer* (1986), dir. Wang Yen; 6:30: *Warriors of the Wind* (1985), dir. Hayao Miyazaki. 12/3 at 2: *Twilight of the Cockroaches* (1987), dir. Hiroaki Yoshida; at 4: *Gilsodom* (1985), dir. Lim Kwon-Taek; at 6:30: *Miracle* (1982), dir. Ishmael Bernal.

CASA DE ESPANA—314 E. 39th St. (689-4232). Through 12/17: "A Cycle of Louis Buñuel Films." 12/3 at 4: *The Exterminating Angel* (1962); at 5:30: *Simon of the Desert* (1965). 12/6 at 7: *Tristana* (1969).

CLOCKTOWER—108 Leonard St. (233-1096). Free. Through 12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel in painting, video, film, and music.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 11/30 at 7: "Features From Hungary": *The Little Valentino* (1979), dir. Andras Jeles. 12/1 at 7:

Naked Spaces: Living in Round (1986), dir. Trinh T. Minh-Ha. 12/2 at 8: "In Person: Henry Hills." Hills will present *SSS* (1988), *Money* (1985), *George* (1976), *North Beach 2* (1979), and *Radio, Adios* (1982). 12/3 at 8: "In Person: Christine Vachon/Jon Moritsugu." Vachon will present *The Way of the Wicked* (1988), *A Man in Your Room* (1983), and *Days Are Numbered* (1986). Moritsugu will present *Der Elvis* (1987). 12/4 at 8: "New Filmmakers' Showcase": *Richtung*, dir. Sharon Sandusky; *Rubber Tree Plant*, dir. Steven O'Connor; *Catwalk*, dir. Susan Graef; *The Mission Stop*, dir. Mark Street and *A Man's Race*, dir. Luke Latino. 12/5–8 at 7: "Double Feature": *Coming Attractions: An Informal History of the Motion Picture Trailer* (1988), dir. Gwendolyn Foster-Dixon and Wheller Dixon; *Her Sister's Secret*, dir. Edgar G. Ulmer.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 11/30 at 2, 6, and 8:45: *Memoire des apparences* (1986), dir. Raoul Ruiz, with Sylvia Thirolle.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 12/3: "Video Viewing Room": *Buddy, Can You Spare a Dime (Shooting the Public)* (1988), dir. Joan Wallace. 11/8 at 7: Open Screening Night. 12/6–23 at 1: "Two in Twenty": screenings of episodes of the Boston-based lesbian soap opera.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $5. "Personal Cinema Program." 12/2–3 at 8: "Screenings of the work of Gerard Courant. 12/2: *Cinematons* (1978). 12/3: *Portraits de Groupe* (1980); *Couples* (1980).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubicam and Broadcasting: Growing Up Together." Through 12/3: "Orson Welles on the Air: The Radio Years": 11/30–13/3: "Heart of Darkness" and "Around the World in Eighty Days." Comedy Break": 11/30: "Father Knows Best" and "The Mary Tyler Moore Show." 12/1–2: "That's My Momma" and "Taxi." 12/6–7: "The George Burns and Gracie Allen Show." "Saturday Screenings for Children," 12/3: *Aladdin and His Wonderful Lamp; Alice in Wonderland.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 12/15: "Recent Films From West Germany." 12/1 at 2:30: *Summer* (1987), dir. Philip Groning; at 6: *Accomplices* (1987), dir. Margit Czenki, with Pola Kinski. 12/2 at 2:30; *Yasemin* (1987), dir. Jark Bohm, with Ayse Romey; at 6: *The Little Attorney* (1986), dir. Hark Bohm, with Marke Luttge. 12/3 at 2: (See 12/1 at 6); at 5: (See 12/1 at 2:30). 12/4 at 2: (See 12/2 at 6); at 5: (See 12/2 at 2:30). 12/5 at 2;30: *The Glass Sky* (1987), dir. Nina Grosse, with Heli Berger; at 6: *The Night of the Marten* (1987), dir. Maria Theresia Wagner. 12/6 at 2:30: (See 12/5 at 6); at 6: (See 12/5 at 2:30). **Titus Theater 2:** 12/1 at 3: "What's Happening?" Films by Jorvis Ivens: *A Valparaiso* (1962); *The Sky and the Earth* (1965); at 6: *Behind the Scenes at the Peking Circus* (1975); *The Drugstore* (1975). 12/2 at 3: *The Return from Hell* (1983), dir. Nicolas Marginescu; at 6: *Ciuleandra* (1985), dir. Sergiu Nicolascu. 12/3 at 5: *The Wasp's Nest* (1987), dir. Horea Popescu. 12/4 at 2:30: (See 12/2 at 6); at 5: (See 12/2 at 3). 12/5 at 3: *The Old Maid* (1986), dir. Serban Marinescu; at 6:30: "Cineprobe": An Evening with James Broughton, screenings include *Mother's Day* (1948), *Four in the Afternoon* (1951), *The Bed* (1968), *Testament* (1974), and *Scattered Remains* (1988).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/30–12/1 at 8: *The Unbearable Lightness of Being* (1987), dir. Philip Kaufman, with Daniel Day Lewis. 12/2–3 at 8 and 10: *Girl From Hunan* (1986, China), dir. Xie Fei and U Lan. 12/4–5: *Track 29* (1987, Great Britain), dir. Nicolas Roeg, with Gary Oldman. 12/6 at 8: *Wedding in Galilee* (1987, Israel), dir. Michel Lheifi.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 12 at noon: "Viewpoint...American Idiom: The Films of Tom Davenport: *Bearskin* (1983); *The Goose Girl* (1984); *The Shakers* (1974); at 6: "Meet the Makers...Film": *Wassily Kandinsky*, dir. Georgia van der Rohe. 12/6 at

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noon: "Featuring...James Agee": *Agee* (1979), dir. Ross Spear; at 2:30: *In the Street* (1952), dir. James Agee; *The Quiet* (1948), dir. Sidney Meyers.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 12/9: "The First Annual Human Rights Watch Film Festival." 11/30 at 6:30: *Lost Soldiers* (1987), dir. Victor Loupan and Christophe de Pontifilly; *No Tears for Mao* (1987), dir. Frederic Laffont; at 9: *Americas in Transition* (1982), dir. Obie Benz; *From the Ashes: Nicaragua Today* (1981), dir. Jelena Solberg-Ladd; *Fire from the Mountain* (1987), dir. Deborah Shagger and Adam Friedson; *Sanctuary*, dir. Hynn Hausser. 12/1 at 6:30: *Back to Kampuchea* (1982), dir. Martin Duckworth; at 9: *Shattered Dreams* (1987), dir. Victor Schoenfeld and Jennifer Millstone. 12/2 at 6:30: *Repentance* (1987), dir. Tengiz Abuldaze; at 9: *Voices of Sarafina* (1988), dir. Nigel Noble. 12/3 at 4:30: (See 12/2 at 6:30); at 7: *Golub* (1988), dir. Jerry Blumenthal and Gordon Quinn; at 8:30: *An Indian Story* (1982), dir. Tapan K. Bose; *Tibet: The Bamboo Curtain Falls* (1983), dir. BBC. 12/4 at 4:30: (See 12/2 at 9); at 7: *Wedding in Galilee* (1987), dir. Michel Khleifi; at 9:30: *The Confessio* (1970), dir. Costa-Gavras. 12/6 at 6:30: *Avital* (1980), dir. Tal Larish; at 9: *In Defense of People* (1981), dir. Rafigh Pooya.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, nonmembers. "Silent Sundays." 12/4 at 3: *The Gold Rush* (1925), dir. and with Charlie Chaplin; live piano accompaniment by Donald Sosin.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series." 12/4 at 1:30; *The Bed* (1968); *This is It* (1971); *Testament* (1974), all dir James Broughton; *Scattered Remains* (1988), dir. Broughton and Joel Singer; both filmmakers will be present for the screenings; at 8: *Mirele Efros* (1939), dir. Josef Berne, with Berta Gersten.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." Through 12/22: *Each Time I See You, I Feel It Could Be the Last* (1987), dir. Al Wong, a film, video, and photographic record of the media and performance artist's 91-year-old father.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Child's Play.* #2—*The Land Before Time.* #3—*High Spirits; Night of the Demons.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Oliver and Company.* #2—*Fresh Horses.*. #3—*Cocoon: The Return.* #4—*Child's Play.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Scrooged.* #2—*Crossing Delancey.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Land Before Time.* #2—*Night of the Demons; Scrooged.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Night of the Demons.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 12/1: *High Spirits.* Beg. 12/2: *Tequila Sunrise.* #2—*The Land Before Time.* #3—*Cocoon: The Return.* #4—*Night of the Demons.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Night of the Demons.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*High Spirits.* #2—*Scrooged.* #3—*Oliver and Company.* #4—*Child's Play.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Land Before Time.* #2—*Cocoon: The Return.* #3—Through 12/1: *Night of the Demons.* Beg. 12/2: *Tequila Sunrise.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Accused.* #2—*Cocoon: The Return.* #3—*Night of the Demons.* #4—*Full Moon In Blue Water.* #5—*Buster.* #6—*Ernest Saves Christmas; Child's Play.* #7—*Iron Eagle II.* #8—*Scrooged.* #9—*The Land Before Time.* #10—*Oliver and Company.* #11—*1969.* #12—*High Spirits.* #13—*Fresh Horses.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—*Night of the Demon.* #4—*Spike of Bensonhurst.* #5—*Fresh Horses.* #6—*A Cry in the Dark.* #7—*Ernest Saves Christmas.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Full Moon In Blue Water.* #2—*Hanna's War.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Fresh Horses.* #2—*Ernest Saves Christmas.* #3—*The Land Before Time; Oliver and Company.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cocoon: The Return.* #2—*A Cry in the Dark; Oliver and Company.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Ernest Saves Christmas.* #2—*Night of the Demons.* #3—*Mystic Pizza.* #4—*Oliver and Company; They Live.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Child's Play.* #2—*Night of the Demons.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Night of the Demons.* #2—Through 12/1: *Clara's Heart.* Beg. 12/2: *Tequila Sunrise.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Land Before Time.* #2—*High Spirits.* #3—*Child's Play.* #4—*1969.* #5—*Full Moon In Blue Water.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Land Before Time.* #2—*Night of the Demons.* #3—*Ernest Saves Christmas.* #4—*Child's Play.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Cocoon: The Return.* #2—*Hanna's War.* #3—*A Cry in the Dark.* #4—*Child's Play.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Night of the Demons.* #2—*Full Moon In Blue Water.* #3—*1969.* #4—*Fresh Horses.* #5—*Scrooged.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Scrooged.* #2—*High Spirits.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Land Before Time.* #2—*High Spirits.* #3—*Child's Play.* #4—*Scrooged.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Child's Play.* #2—*Fresh Horses.* #3—*Scrooged.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 12/1: *Spike of Bensonhurst.* Beg. 12/2: *Naked Gun.* #2—Through 12/1: *High Spirits.* Beg. 12/2: *Tequila Sunrise.* #3—*Cocoon: The Return.* #4—*The Land Before Time.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 12/1: *1969* Beg. 12/2: *Naked Gun.* #2—*The Land Before Time.* #3—*Fresh Horses.* #4—*High Spirits.* #5—Through 12/1: *A Cry in the Dark.* Beg. 12/2: *Tequila Sunrise.* #6—*Spike of Bensonhurst.* #7—*Cocoon: The Return.* #8—*Cocoon: The Return.* #9—*Scrooged.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333) #1—Through 12/1: *Fresh Horses; Night of the Demons.* Beg. 12/2: *Tequila Sunrise.* #2—*Oliver and Company.* #3—*Child's Play.* #4—Through 12/1: *The Land Before Time.* Beg. 12/2: *Naked Gun.* #5—*Cocoon: The Return.* #6—*Hanna's War.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Bagdad Cafe; Ernest Saves Christmas.* #2—*Mystic Pizza.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Child's Play.* #2—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *Naked Gun.* #3—*Night of the Demons.* #4—*Oliver and Company.* #5—Through 12/1: *Clara's Heart.* Beg. 12/2: *Tequila Sunrise.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Land Before Time.* #2—*Fresh Horses.* #3—Through 12/1: *Spike of Bensonhurst.* Beg. 12/2: *Naked Gun.* #4—*Night of the Demons.* #5—*Cocoon: The Return.* #6—Through 12/1: *Iron Eagle II.* Beg. 12/2: *Tequila Sunrise.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*1969.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Fresh Horses.* #2—*High Spirits.* #3—*Cocoon: The Return.* #4—*Cocoon: The Return.*

303. CORONA—PLAZA—(639-7722). *The Land Before Time.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*Cocoon: The Return.* #4—*The Land Before Time.* #5—*A Cry in the Dark.* #6—Through 12/1: *Fresh Horses.* Beg. 12/2: *Naked Gun.* #7—*High Spirits.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Scrooged.* #2—*The Accused.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Land Before Time.* #2—*Scrooged.* #3—Through 12/1: *Iron Eagle II.* Beg. 12/2: *Naked Gun.* #4—*Night of the Demons.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Cocoon: The Return.* #2—*Crossing Delancey.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Crossing Delancey.* #2—*Oliver and Company.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Fresh Horses.* #2—*A Cry in the Dark.* #3—*Cocoon: The Return.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*High Spirits.* #2—*Hanna's War.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Child's Play.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Land Before Time.* #2—*Everybody's All-American.* #3—*Spike of Bensonhurst.* #4—*Night of the Demons.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Hanna's War.* #2—*Mystic Pizza.* #3—*Fresh Horses.* #4—*Child's Play; Oliver and Company.* #5—*Cocoon: The Return.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Full Moon In Blue Water.* #2—*Scrooged.* #3—*Ernest Saves Christmas.* #4—*Madame Sousatzka.* #5—*High Spirits.* #6—*The Accused.* #7—*The Land Before Time.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 12/1: *High Spirits.* Beg. 12/2: *Tequila Sunrise.* #2—*Oliver and Company.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Cocoon: The Return.* #2—*Child's Play.* #3—Through 12/1: *Night of the Demons.* Beg. 12/2: *Naked Gun.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Scrooged.* #2—*Oliver and Company.* #3—*Hanna's War.* #4—*Child's Play.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Land Before Time.* #2—Through 12/1: *Spike of Bensonhurst.* Beg. 12/2: *Tequila Sunrise.* #3—*Cocoon: The Return.*

320. REGO PARK—DRAKE—(457-4002). Through 12/1: *Mystic Pizza.* Beg. 12/2: *The Accused.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Land Before Time.* #2—*Child's Play.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *Naked Gun.* #2—*Oliver and Company.*

401. NEW DORP—HYLAN—(351-6601). #1—*Child's Play.* #2—*Scrooged.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Land Before Time.* #2—*Fresh Horses.* #3—Through 12/1: *1969.* Beg. 12/2: *Tequila Sunrise.* #4—*Iron Eagle II.* #5—*Spike of Bensonhurst.* #6—*High Spirits.* #7—Through 12/1: *The Accused.* Beg. 12/2: *Naked Gun.* #8—*Cocoon: The Return.* #9—*Cocoon: The Return.* #10—*Scrooged.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). *Oliver and Company.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Crossing Delancey.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Cocoon: The Return.* #2—*Night of the Demons.* #3—Through 12/1: *1969.* Beg. 12/2: *Tequila Sunrise.* #4—*Everybody's All-American.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Land Before Time; Oliver and Company.* #2—*Child's Play.* #3—*Crossing Delancey.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*Child's Play.* #4—*Fresh Horses.* #5—*A Cry in the Dark.* #6—*Oliver and Company.* #7—*The Accused.* #8—*1969.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*A Cry in the Dark.* #2—*The Land Before Time.* #3—Through 12/1: *Everybody's All-American.* Beg. 12/2: *Tequila Sunrise.*

507. HEWLETT—HEWLETT—(791-6768). *Mystic Pizza.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Night of the Demons.* #2—*1969.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Scrooged.* #2—*Child's Play.* #3—Through 12/1: *High Spirits.* Beg. 12/2: *Naked Gun.* #4—*Full Moon In Blue Water.* #5—*Ernest Saves Christmas.* #6—*The Land Before Time; Oliver and Company.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Night of the Demons.* #2—*1969.* #3—*Child's Play.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Oliver and Company.* #2—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *The Accused.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Scrooged.* #2—*Child's Play.* #3—*High Spirits.* #4—*Fresh Horses.* #5—*The Land Before Time.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Oliver and Company; Ernest Saves Christmas.* Through 12/1: *Gorillas in the Mist.* Beg. 12/2: *The Accused.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Cocoon: The Return.* #2—*Cocoon: The Return.* #3—*High Spirits.* #4—*Fresh Horses.*

515. MALVERNE—TWIN—(599-6966). #1—*The Good Mother.* #2—Through 12/1: Program Unavailable. Beg. 12/2: *The Accused.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—Through 12/1: *High Spirits.* Beg. 12/2: *Naked Gun.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Ernest Saves Christmas.* #2—*High Spirits.* #3—*The Land Before Time.* #4—*Fresh Horses.* #5—Through 12/1: *1969.* Beg. 12/2: *Tequila Sunrise.* #6—*Scrooged.* #7—*Child's Play.* #8—*Full Moon In Blue Water.* #9—Through 12/1: *Spike of Bensonhurst.* Beg. 12/2: *Naked Gun.*

518. MASSAPEQUA—PEQUA—(799-6464). *Cocoon: The Return.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Land Before Time.* #2—*Cocoon: The Return.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ernest Saves Christmas; Buster.* #2—*Mystic Pizza; Fresh Horses.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mystic Pizza.* #2—*Without a Clue; Spike of Bensonhurst.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Ernest Saves Christmas.* #2—*Child's Play.* #3—*The Land Before Time.* #4—*Mystic Pizza; Oliver and Company.* #5—*1969.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Scrooged.* #2—*The Land Before Time.* #3—*A Cry in the Dark.* #4—*The Accused.* #5—*Everybody's All-American.*

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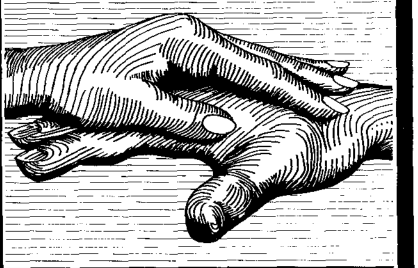

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525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Full Moon In Blue Water.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Hanna's War.* #2—*Fresh Horses.*

527. SYOSSET—SYOSSET—(921-5810). #1—*A Cry in the Dark.* #2—Through 12/1: *Fresh Horses.* Beg. 12/2: *Tequila Sunrise.* #3—*Everybody's All-American.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Cocoon: The Return.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Iron Eagle II.* #2—*Buster.* #3—*Cocoon: The Return.* #4—*They Live.* #5—*The Accused.* #6—*Scrooged.* #7—*Child's Play.* #8—*Night of the Demons.* #9—*Full Moon In Blue Water.* #10—*Ernest Saves Christmas.* #11—*Clara's Heart.* #12—*High Spirits.* #13—*Oliver and Company; 1969.*

531. WANTAGH—WANTAGH—(781-6969). *Night of the Demons.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Scrooged.* #2—Through 12/1: *Night of the Demons.* Beg. 12/2: *Tequila Sunrise.* #3—Through 12/1: *1969.* Beg. 12/2: *Naked Gun.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Hanna's War.* #2—*Alien Nation.* #3—*Who Framed Roger Rabbit; Madame Sousatzka.* #4—*The Land Before Time.* #5—*A Cry in the Dark.* #6—*Fresh Horses.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Kamilla and the Thief.* #2—*Bird.* #3—*The Accused.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*High Spirits.* #2—*Night of the Demons.* #3—*Cocoon: The Return.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Full Moon In Blue Water.* #2—*Scrooged.* #3—*The Land Before Time.*

602. BAY SHORE—CINEMA—(665-1722). *Fresh Horses.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*1969.* #2—*Child's Play.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Child's Play.* #2—*Full Moon In Blue Water.* #3—*Iron Eagle II.* #4—*Cocoon: The Return.* #5—*Scrooged.* #6—*Ernest Saves Christmas.* #7—*Buster.* #8—*Night of the Demons.* #9—*The Accused.* #10—*The Land Before Time.* #11—*Fresh Horses; High Spirits.* #12—*Oliver and Company; 1969.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Scrooged.* #2—*Buster.* #3—*Child's Play.* #4—*Cocoon: The Return.* #5—*Iron Eagle II.* #6—*The Accused.* #7—*Night of the Demons.* #8—*Ernest Saves Christmas.* #9—*They Live.* #10—*The Land Before Time.* #11—*Fresh Horses; Oliver and Company.* #12—*High Spirits; 1969.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*Cocoon: The Return.* #4—*The Land Before Time.* #5—Through 12/1: *1969.* Beg. 12/2: *Naked Gun.* #6—*Ernest Saves Christmas.* #7—*High Spirits.* #8—Through 12/1: *Fresh Horses.* Beg. 12/2: *Tequila Sunrise.*

611. CORAM—PINE—(698-6442). #1—*Mystic Pizza.* #2—*The Accused.* #3—*Crossing Delancey.* #4—*The Good Mother; Child's Play.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*High Spirits.* #2—*Cocoon: The Return.* #3—Through 12/1: *Fresh Horses.* Beg. 12/2: *Tequila Sunrise.* #4—*A Cry in the Dark.* #5—*The Land Before Time.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Cocoon: The Return.* #2—*High Spirits.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Full Moon In Blue Water.* #2—*The Land Before Time.* #3—*1969.* #4—*Everybody's All-American.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fresh Horses.*

618. ISLIP—ISLIP—(581-5200). #1—*Ernest Saves Christmas.* #2—*The Land Before Time.* #3—*Oliver and Company.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Cocoon: The Return.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 12/1: *Gorillas in the Mist.* Beg. 12/2: *Things Change.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Oliver and Company.* #2—*Fresh Horses.* #3—*Scrooged.* #4—*Cocoon: The Return.* #5—*Child's Play; Crossing Delancey.* #6—*Ernest Saves Christmas; The Land Before Time.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/1: *Gorillas in the Mist.* Beg. 12/2: *Things Change.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Full Moon In Blue Water.* #2—*Cocoon: The Return.* #3—*Scrooged.* #4—*Scrooged.* #5—*Child's Play.* #6—*Ernest Saves Christmas.* #7—*1969.* #8—*Fresh Horses.* #9—*High Spirits.* #10—*Night of the Demons.* #11—*The Land Before Time.* #12—Through 12/1: *The Accused.* Beg. 12/2: *Naked Gun.* #13—Through 12/1: *Iron Eagle II.* Beg. 12/2: *Tequila Sunrise.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Oliver and Company.* **WEST**—Through 12/1: *Everybody's All-American.* Beg. 12/2: *Tequila Sunrise.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 12/1: *Ground Zero.* Beg. 12/2: *The Year My Voice Broke.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Mystic Pizza; Everybody's All-American.* #2—*Scrooged.* #3—*Fresh Horses.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Fresh Horses.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Scrooged.* #2—Through 12/1: *Everybody's All-American.* Beg. 12/2: *Tequila Sunrise.* #3—*Hanna's War.* #4—*1969.* #5—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *Naked Gun.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Scrooged.* #2—*The Land Before Time.* #3—*1969.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Mystic Pizza; Oliver and Company.* #2—*Ernest Saves Christmas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Cry in the Dark.* #2—*Child's Play.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Fresh Horses.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Full Moon In Blue Water.* #2—*The Accused.* Beg. 12/2: *Naked Gun.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Fresh Horses.* #2—*Ernest Saves Christmas.* #3—*Hanna's War.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Full Moon In Blue Water.* #2—Through 12/1: *Child's Play.* Beg. 12/2: *Mystic Pizza.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*1969.* #2—*Scrooged.* #3—*Cocoon: The Return.* #4—*Fresh Horses.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Ernest Saves Christmas.* #2—*Cocoon: The Return.* #3—*A Cry in the Dark.* #4—*Scrooged.* #5—*The Accused.* #6—*Child's Play.* #7—*Mystic Pizza.* #8—*Oliver and Company.* #9—*High Spirits.* #10—*The Land Before Time; Fresh Horses.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Cocoon: The Return.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Fresh Horses.* #2—*The Land Before Time.* #3—Through 12/1: *1969.* Beg. 12/2: *Tequila Sunrise.* #4—*Everybody's All-American.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Mystic Pizza.* #2—*The Land Before Time.* #3—*Scrooged.* #4—*Oliver and Company.* #5—Through 12/1: *Everybody's All-American.* Beg. 12/2: *Tequila Sunrise.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Land Before Time.* #2—*Child's Play.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Ernest Saves Christmas.* #2—*Oliver and Company.* #3—*Child's Play; Everybody's All-American.* #4—*1969.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Scrooged.* #2—*Night of the Demons.* #3—*Full Moon In Blue Water.* #4—*Mystic Pizza.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Land Before Time.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 12/1: *Mystic Pizza.* Beg. 12/2: *Naked Gun.* #2—*Scrooged.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). Through 12/1: *The Accused.* Beg. 12/2: *Things Change.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Oliver and Company.* #2—*The Land Before Time.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Full Moon In Blue Water.* #2—*Oliver and Company.* #3—*Child's Play.* #4—*Everybody's All-American.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Cocoon: The Return.* #2—Through 12/1: *A Cry in the Dark.* Beg. 12/2: *Tequila Sunrise.* #3—*High Spirits.* #4—*Scrooged.* #5—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *Naked Gun.* #6—*The Land Before Time.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*The Land Before Time.* #2—*Night of the Demons; Child's Play.* #3—*Scrooged.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Cocoon: The Return.* #2—*Child's Play.* #3—*The Land Before Time.* #4—Through 12/1: *Cocoon: The Return.* Beg. 12/2: *Tequila Sunrise.* #5—*High Spirits.* #6—*Ernest Saves Christmas.* #7—*Fresh Horses.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Accused.* #2—Through 12/1: *The Good Mother.* Beg. 12/2: *Things Change.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*Buster.* #2—*Full Moon In Blue Water.* #3—*Fresh Horses.* #4—*Night of the Demons.* #5—*Ernest Saves Christmas.*

755. NEW CITY—TOWN—(634-5100). #1—*A Cry in the Dark.* #2—*Scrooged.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Cocoon: The Return.* #2—Through 12/1: *Cocoon: The Return.* Beg. 12/2: *Tequila Sunrise.*

757. NYACK—CINEMA EAST—(358-6631). *The Good Mother.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Oliver and Company.* #2—*Cocoon: The Return.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Accused.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Everybody's All-American.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *Scrooged.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Cocoon: The Return.* #2—*1969.* #3—*Mystic Pizza.*

802. DANBURY—CINEMA—(748-2923). #1—*Scrooged.* #2—*Ernest Saves Christmas; A Cry in the Dark.*

803. DANBURY—PALACE—(748-7496). #1—*Child's Play.* #2—*Oliver and Company.* #3—*Fresh Horses.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—Program Unavailable. #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Hanna's War.* #2—*A Cry in the Dark; High Spirits.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*1969.* #2—*Cocoon: The Return.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—Program Unavailable.

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Ernest Saves Christmas; U2: Rattle and Hum.*

813. SOUTH NORWALK—SONO—(866-9202). Through 12/1: (Early Show) *Mr. North;* (Late Show): *A Fish Called Wanda.* 12/2-5: *Running on Empty; Imagine: John Lennon.* 12/6-8: *Miles From Home.*

814. SPRINGDALE—STATE—(325-0250). *Crossing Delancey; Gorillas in the Mist.*

815. STAMFORD—AVON—(324-9205). #1—*Oliver and Company.* #2—*Mystic Pizza.*

816. STAMFORD—CINEMA—(324-3100). #1—*Cocoon: The Return.* #2—*Child's Play.* #3—*Everybody's All-American; 1969.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Ernest Saves Christmas.* #2—*Fresh Horses; Scrooged.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Cocoon: The Return.* #2—Through 12/1: *Cocoon: The Return.* Beg. 12/2: *Tequila Sunrise.* #3—*Ernest Saves Christmas.* #4—Through 12/1: *High Spirits.* Beg. 12/2: *Naked Gun.* #5—*Child's Play.* #6—*Fresh Horses.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Scrooged.* #2—*Child's Play.* #3—*Everybody's All-American.*

820. WESTPORT—FINE ARTS—(227-3324). #1—Program Unavailable. #2—Program Unavailable. #3—(227-9619). Program Unavailable. #4—(226-6666). Program Unavailable.

821. WESTPORT—POST—(227-0500). Program Unavailable.

822. WILTON—CINEMA—(762-5678). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Child's Play.* #2—*High Spirits; Night of the Demons.* #3—*The Land Before Time.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Cocoon: The Return.* #2—*Scrooged.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Scrooged.* #2—*Night of the Demons.* #3—*Cocoon: The Return.* #4—*Cocoon: The Return.* #5—*Ernest Saves Christmas.* #6—*Fresh Horses.* #7—*The Accused.* #8—*Child's Play.* #9—*The Land Before Time.*

903. JERSEY CITY—STATE—(653-5200). #1—*The Land Before Time.* #2—Through 12/1: *Child's Play.* Beg. 12/2: *Naked Gun.* #3—Through 12/1: *Twice Dead; Iron Eagle II.* Beg. 12/2: *Tequila Sunrise.* #4—*Night of the Demons.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Ernest Saves Christmas.* #2—*1969.* #3—*High Spirits.* #4—*The Accused.* #5—*Child's Play.* #6—*They Live.* #7—*Everybody's All-American.* #8—*The Land Before Time.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*A Cry in the Dark.* #4—*Full Moon In Blue Water.* #5—*Fresh Horses.* #6—*Oliver and Company.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Child's Play; Iron Eagle II.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Scrooged.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Accused.* #2—*Night of the Demons.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 12/1: *Night of the Demons.* Beg. 12/2: *Naked Gun.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Iron Eagle II.* #2—*Child's Play.*

914. LIVINGSTON—COLONY—(992-0800). Through 12/1: *1969.* Beg. 12/2: *Naked Gun.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Madame Sousatzka.* #2—*The Land Before Time.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Hanna's War.* #2—*The Land Before Time.* #3—*Child's Play.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Oliver and Company.* #2—*Everybody's All-American.* #3—*Ernest Saves Christmas.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Ernest Saves Christmas.* #2—*Fresh Horses.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Cocoon: The Return.* #2—*Fresh Horses.* #3—*High Spirits.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*A Cry in the Dark.* #2—*Cocoon: The Return.* #3—*Scrooged.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Oliver and Company.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Child's Play.* #2—*The Land Before Time.*

932. ELIZABETH—ELMORA—(352-3483). *Punchline.*

933. LINDEN—QUAD—(925-9787). #1—*Everybody's All-American.* #2—*Child's Play.* #3—*The Land Before Time.* #4—*Ernest Saves Christmas; Fresh Horses.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Hanna's War.*

936. UNION—UNION—(686-4373). #1—*1969.* #2—*Scrooged.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Cocoon: The Return.* #2—*Fresh Horses.* #3—*High Spirits.*

938. WESTFIELD—TWIN—(654-4720). #1—*Ernest Saves Christmas.* #2—*Crossing Delancey; Oliver and Company.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Fresh Horses.* #2—*Child's Play.*

951. CLOSTER—CLOSTER—(768-8800). *The Land Before Time.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*Oliver and Company.* #3—*Child's Play.* #4—*High Spirits.*

953. EMERSON—TOWN—(261-1000). #1—*Oliver and Company.* #2—*Scrooged.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 12/1: *Fresh Horses.* Beg. 12/2: *Naked Gun.* #2—*The Land Before Time.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Cocoon: The Return.* #2—Through 12/1: *Cocoon: The Return.* Beg. 12/2: *Tequila Sunrise.*

958. OAKLAND—TWIN—(337-4478). #1—Through 12/1: *Fresh Horses.* Beg. 12/2: *Tequila Sunrise.* #2—Through 12/1: *High Spirits.* Beg. 12/2: *Naked Gun.*

959. PARAMUS—CINEMA 35—(845-5070). *Night of the Demons.*

961. PARAMUS—BERGEN MALL—(845-4449). *Hanna's War.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*Cocoon: The Return.* #4—*High Spirits.* #5—*Madame Soustazka.* #6—*Fresh Horses.* #7—*Everybody's All-American.* #8—*The Land Before Time.* #9—*The Accused.* #10—*Child's Play.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Full Moon In Blue Water.* #2—*Ernest Saves Christmas.* #3—*1969; Iron Eagle II.*

964. RAMSEY—CINEMA—(825-2090). *Oliver and Company.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Accused.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—*Fresh Horses.* #4—*1969.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Ernest Saves Christmas.* #2—*Oliver and Company.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Oliver and Company.* #2—*Ernest Saves Christmas; Mystic Pizza.* #3—*1969.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Cocoon: The Return.* #2—*High Spirits.* #3—*Scrooged.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Land Before Time.* #2—*Everybody's All-American.* #3—*Crossing Delancey.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Cocoon: The Return.* #2—Through 12/1: *Ernest Saves Christmas.* Beg. 12/2: *Tequila Sunrise.* #3—Through 12/1: *Fresh Horses.* Beg. 12/2: *Naked Gun.* #4—*1969.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching—that Sarah gets to tell her story. The point of the movie is that a woman should be able to drink and flirt without getting raped for it. The picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the live-wire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—*we're* watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. **24, 64, 80, 91, 112, 305, 314, 320, 406, 505, 511, 513, 601, 524, 530, 534, 606, 608, 611, 625, 700, 706, 720, 725, 760, 902, 904, 911, 952, 962, 966**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **533**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries,* only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **11, 221**

BIG GIRLS/CROWS—(1 hr. 30 min.; 1987) In Hebrew, Eng. subtitles. An Israeli feature, made up of two shorts, that examines the underground alternative lifestyle of many of Israel's youths. Written and directed by Nirit Yaron-Gronich and Ayelet Menahemi. **1**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. **42, 90, 534**

BUSTER—(1 hr. 33 min.; 1988) Based on the true story of Britain's "Great Train Robbery," this is the story of the robber-hero Buster Edwards, who successfully carried off the heist of two-and-a-half million pounds. With Phil Collins, Julie Walters, and Larry Lamb. Screenplay by Colin Shindler. Dir. David Green. R. **33, 61, 112, 520, 530, 606, 608, 753**

CHILD'S PLAY—(1 hr. 44 min.; 1988) A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. **24, 36, 62, 85, 90, 92, 100, 101, 108, 112, 208, 210, 211, 213, 216, 217, 220, 222, 311, 313, 316, 317, 322, 401, 504, 505, 509, 510, 512, 517, 523, 530, 603, 606, 608, 611, 621, 625, 638, 703, 706, 711, 714, 722, 724, 724, 803, 816, 818, 819, 900, 902, 903, 904, 906, 913, 917, 931, 933, 950, 952, 962**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **37, 209, 222, 530**

COCOON: THE RETURN—(1 hr. 56 min.; 1988) An important rescue mission allows the people who left Earth on an alien spaceship to return home, and gives them a chance to re-examine their decision to leave their friends and family. With Don Ameche, Wilford Brimley, and Jessica Tandy. Screenplay by Stephen McPherson. Dir. Daniel Petrie. PG. **6, 22, 41, 48, 89, 89, 101, 106, 111, 112, 200, 206, 213, 219, 219, 220, 300, 302, 302, 304, 307, 309, 313, 316, 318, 406, 406, 503, 505, 514, 514, 516, 518, 519, 528, 530, 600, 606, 608, 610, 610, 612, 613, 619, 621, 625, 705, 706, 707, 723, 724, 724, 756, 756, 759, 801, 809, 816, 818, 818, 901, 902, 902, 905, 920, 921, 937, 956, 956, 962, 962, 967, 970, 972**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, seems to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a modern guy who inherited his father's business and stayed on the Lower East Side. He has no ethnic flavor. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 63, 102, 301, 307, 308, 502, 504, 524, 611, 621, 814, 938, 971**

A CRY IN THE DARK—(2 hrs. 1 min.; 1988) Intelligent and painfully scrupulous, this Fred Schepisi movie takes up the real-life story of the Chamberlains, Lindy (Meryl Streep) and Michael (Sam Neill). In 1980, the Chamberlains' youngest child, nine-week-old Azaria, was taken off and almost definitely killed by a dingo—a wild Australian dog. Yet, a couple of years after the tragedy, Lindy was convicted of murdering her own child. Why? Though grief-stricken, the Chamberlains, who are Seventh Day Adventists, spoke publicly of accepting God's will, and their refusal to break down before the cameras offended the ladies and gents of the scandal-mongering media. Fanned by the tabloid press, vile rumors spread, and the Chamberlains' problem became a kind of national joke. Schepisi dramatizes all this with a cutting anger; the movie is highly skilled, and Meryl Streep is wonderful. Yet we are moviegoers, not jurors, and we may have some resistance to these two as heroes. The Chamberlains, though innocent, are also dim and rather dislikable, and they don't grow in dramatic interest as their problems worsen. Schepisi's indignation seems partly misdirected; a trial is supposed to exclude malice, and if this one didn't, then the legal system, not the press, is at fault. Robert Caswell worked with Schepisi on the adaptation of John Bryson's book about the case, *Evil Angels.* PG-13. **10, 33, 53, 85, 200, 206, 213, 219, 304, 309, 505, 506, 524, 527, 533, 612, 638, 706, 723, 755, 802, 808, 905, 921**

ERNEST SAVES CHRISTMAS—(1 hr. 29 min.; 1988) The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. Screenplay by B. Kline and Ed Turner. Dir. John Cherry. PG. **20, 36, 87, 112, 200, 204, 207, 211. 221, 222, 314, 400, 509, 511, 513, 517, 520, 523, 530, 606, 608, 610, 618, 621, 625, 634, 636, 702, 706, 714, 723, 724, 753, 802, 812, 817, 818, 902, 904, 918, 919, 933, 938, 963, 968, 969**

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) A rum movie, but Dennis Quaid gives a terrifically moving performance as a star athlete, a great running back from Louisiana who responds to the common fate of growing old as if he had contracted a crippling disease. Quaid's Gavin Grey leads his college team to the 1956 Sugar Bowl championship and then marries his sweetheart, the beautiful campus queen, Babs (Jessica Lange). Yet Gavin's life after college, including a decade or so in pro football, is a long decline into Nowheresville. Quaid is amazing, but is the decline of an athlete really worth building a movie around? *Everybody's All-American* treats Gavin's growing old as if it were a tragic theme and a quintessential American story rather than a problem one man has special trouble handling. The scheme of the movie is so terribly obvious: Babs, raised to be the perfect helpmate and nothing else, adapts to her husband's decline and goes into business, becoming the family breadwinner; Gavin's adoring nephew Donnie (Tim Hutton) becomes a successful historian who writes books. They rise as he falls. The filmmakers impose a progressive demoralization on the material and ask us to see their scheme as Life in All Its Sorrows. Directed by Taylor Hackford. Written by Tom Rickman, from a novel by Frank Deford. (11/14/88) R. **7, 31, 52, 83, 312, 503, 506, 524, 527, 616, 627, 631, 634, 708, 709, 714, 722, 761, 816, 819, 904, 918, 933, 962, 971**

FRESH HORSES—(1 hr. 45 min.; 1988) A drama about a young college student and his obsession with a local woman. With Andrew McCarthy and Molly Ringwald. Screenplay by Larry Ketner. Dir. David Anspaugh. PG-13. **10, 30, 52, 65, 85, 101, 112, 200, 204, 214, 217, 219, 220, 300, 302, 304, 309, 313, 406, 505, 512, 514, 517, 520, 526, 527, 533, 602, 606, 608, 610, 612, 617, 621, 625, 631, 633, 639, 702, 705, 706, 708, 724, 753, 803, 817, 818, 902, 905, 919, 920, 933, 937, 950, 954, 958, 962, 967, 972**

FULL MOON IN BLUE WATER—(1 hr. 28 min.; 1988) The owner of a once-thriving diner in a small Texas town falls for an ex-cocktail waitress who drives the local school bus. With Gene Hackman, Teri Garr, and Burgess Meredith. Screenplay by Bill Bozzone. Dir. Peter Masterson. R. **45, 112, 203, 210, 214, 214, 314, 509, 517, 524, 530, 601, 606, 616, 625, 700, 703, 715, 722, 753, 905, 963**

THE GOOD MOTHER—(1 hr. 44 min.; 1988) Unedifying, TV-movieish adaptation of Sue Miller's earnest bestseller. Anna Dunlop (Diane Keaton), a young woman who has just ended an unsatisfactory marriage and who lives with her daughter, Molly, falls in love with a passionate sculptor, Leo Cutter (Liam Neeson), and comes alive sexually for the first time in her life. But then she is severely punished: Her husband starts a custody case on the basis of what Molly has told him—that the sculptor (at Molly's request) allowed her to touch his penis. Because of this minor event, Anna loses custody of her daughter. The movie, and the book, would seem to be an indictment of a society that has trouble dealing with sexual happiness in a mother. But Sue Miller's writing is fundamentally depressed and muffled, and more confusion than anger comes through. We seem to have entered a blighted realm where everyone is stupid and events follow a meaningless and arbitrary course. With James Naughton as the husband, Jason Robards as Anna's defense attorney. (11/14/88) R. **26, 515, 611, 725, 757**

★ **GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals—beautiful beasts with thick crowns of fur standing up around their heads. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She strides around the mountain wildly, setting herself up as a fearsome witch. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **20, 513, 620, 623, 814**

HANNA'S WAR—(1 hr. 55 min.; 1988) Based on the true story of World War II heroine Hanna Senesh who risked her life to rescue Hungarian Jews from Hitler's death camps. With Maruschka Detmers, Ellen Burstyn, and Donald Pleasence. Written by Menahem Golan and Stanley Mann. Dir. Golan. PG-13. **46, 203, 213, 220, 310, 313, 317, 526, 533, 634, 702, 808, 917, 935, 961**

HIGH SPIRITS—(1 hr. 48 min.; 1988) The owner of a castle in Ireland plans to turn his crumbling ancestral home into a haunted amusement park to bring in tourist money, but the spirits of his deceased ancestors turn the prank into reality. With Daryl Hannah, Peter O'Toole, and Steve Guttenberg. Written and directed by Neil Jordan. PG-13. **7, 33, 60, 66, 85, 100, 106, 108, 112, 210, 215, 216, 218, 219, 302, 304, 310, 314, 315, 406, 509, 512, 514, 516, 517, 530, 600, 606, 608, 610, 612, 613, 625, 706, 723, 724, 808, 818, 900, 904, 920, 937, 952, 958, 962, 970**

★ **HOTEL TERMINUS**—(4 hrs. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal (four-and-one-half-hour) documentary by Marcel Ophuls, director of *The Sorrow and the Pity,* is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. Among the people interviewed are victims of Barbie's interrogations, friends, business associates, Barbie's attorney in France (Jacques Verges), and many others. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) **81**

IRON EAGLE II—(1 hr. 45 min.; 1988) A group of hotshot American pilots join forces with Soviet flying aces on a mission to destroy a nuclear-missile site in a hostile foreign country. With Lou Gossett Jr., Mark Humphrey, and Stuart Margolin. Screenplay by Kevin Elders and Sidney J. Furie. Dir. Furie. R. **37, 90, 112, 300, 306, 406, 530, 606, 608, 625, 903, 906, 913, 963**

THE LAND BEFORE TIME—(1 hr. 13 min.; 1988) An animated feature, set 150 million years ago, about the young dinosaurs who populated the earth. Screenplay by Stu Krieger. Dir. Don Bluth. G. **20, 25, 31, 49, 67, 87, 90, 92, 100, 103, 106 111, 112, 204, 210, 211, 216, 218, 219, 220, 300, 303, 304, 306, 312, 314, 318, 322, 406, 504, 506, 509, 512, 517, 519, 523, 524, 533, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 706, 708, 709, 711, 716, 721, 723, 724, 724, 900, 902, 903, 904, 916, 917, 931, 933, 951, 954, 962, 971**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **54**

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster (it was her disaster) of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John Schlesinger, is the kind of dear old thing that rightly went out of fashion some years ago: Russian piano teacher beached on the shores of London, surrounded by a small colony of elderly, damaged people holding on to gentility in a crass and philistine world; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdhry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. **5, 43, 53, 314, 533, 916, 962**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter who finds that he hasn't lost his desire to gore live animals starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodovar. Dir. Almodovar. **11**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) The lives and loves of three working-class Portuguese girls in Mystic, Connecticut, or what's known in current Hollywoodspeak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; her beautiful sister (Julie Roberts), who seems to be stupid and sluttish but is actually shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object (he doesn't like it). Amiable, harmless, and entirely second-rate. Written by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Directed by Donald Petrie. (11/7/88) R. **11, 37, 207, 221, 313, 320, 507, 512, 520, 521, 523, 611, 631, 636, 703, 706, 709, 715, 718, 719, 801, 815, 969**

NAKED GUN—(1 hr. 29 min.; 1988) A zany comedy that brings back the suave Lieutenant Drebin of the TV series *Police Squad.* With Leslie Nielsen and Priscilla Presley. Screenplay by Jerry Zucker, Jim Abrahams, David Zucker, and Pat Proft. Dir. David Zucker. PG-13. **7, 36, 42, 67, 85, 218, 219, 220, 222, 300, 304, 306, 316, 400, 406, 509, 516, 517, 532, 610, 625, 634, 700, 718, 723, 818, 903, 912, 914, 954, 958, 972**

1969—(1 hr. 33 min.; 1988) Two college boys, one a pragmatist and the other a poet, both take a moral stand on the Vietnam War. With Robert Downey Jr., Kiefer Sutherland, and Bruce Dern. Written and directed by Ernest Thompson. R. **36, 62, 85, 112, 210, 214, 219, 301, 406, 503, 505, 508, 510, 517, 523, 530, 532, 603, 606, 608, 610, 616, 625, 634, 635, 705, 708, 714, 801, 809, 816, 904, 914, 936, 963, 967, 969, 972**

OLIVER AND COMPANY—(1 hr. 12 min.; 1988) An orphaned kitten named Oliver is taken in by a pack of misfit mutts and their human master, Fagin. Featuring the voices of Joey Lawrence, Billy Joel, and Cheech Marin. Animation screenplay by Jim Cox, Timothy J. Disney, and James Mangold. Dir. George Scribner. G. **21, 34, 40, 51, 66, 88, 101, 108, 112, 204, 206, 207, 220, 222, 308, 313, 315, 317, 400, 501, 504, 505, 509, 511, 513, 523, 530, 606, 608, 618, 621, 627, 636, 706, 709, 714, 721, 722, 759, 803, 815, 905, 918, 930, 938, 952, 953, 964, 968, 969**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think (rather bitterly) that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling; the picture could have been devised, with the highest intentions and the greatest sensitivity, by an international commission of humanists. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

SCROOGED—(1 hr. 48 min.; 1988) Reviewed in this issue. PG-13. **24, 32, 60, 67, 85, 102, 103, 108, 112, 200, 215, 216, 217, 219, 304, 305, 306, 314, 317, 401, 406, 505, 509, 512, 516, 517, 524, 530, 532, 601, 606, 608, 610, 621, 625, 625, 631, 634, 635,**

705, 706, 709, 715, 718, 723, 724, 755, 764, 802, 817, 819, 901, 902, 905, 910, 921, 936, 953, 962, 967, 970

SPIKE OF BENSONHURST—(1 hr. 41 min.; 1988) A street-smart kid from Bensonhurst dreams of becoming a boxing champ, but the daughter of the local Mafia don has some very different plans for him. With Sasha Mitchell, Ernest Borgnine, and Maria Patillo. Written and directed by Paul Morrissey. R. **77, 33, 200, 218, 219, 300, 312, 318, 406, 517, 521**

TEQUILA SUNRISE—(1 hr. 55 min.; 1988) A cop is assigned to put his best friend from high school, now a drug dealer, behind bars. With Mel Gibson, Michelle Pfeiffer, and Kurt Russell. Written and directed by Robert Towne. R. **7, 26, 33, 44, 66, 85, 106, 111, 209, 218, 219, 220, 222, 300, 315, 318, 406, 503, 506, 517, 527, 532, 610, 612, 625, 627, 634, 708, 709, 723, 724, 756, 818, 903, 956, 958, 972**

THEY LIVE—(1 hr. 45 min.; 1988) A science-fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television sytem. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. **35, 207, 530, 608, 904**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end, the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81**

THINGS CHANGE—(1 hr. 40 min.; 1988) David Mamet's new movie is a very minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a weekend in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. Suddenly doors open to the two bumblers, Gino and Jerry. Gino's silence is assumed to be the reticence of power; his simplicities about shoes and fishing are taken as cryptically brilliant advice on how to run a Mafia family. Mamet amuses himself with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions buried in silence. But *Things Change* is very thin stuff—little more than anecdote. It turns out that when Mamet drops his nastiness and cynicism, very little is left behind. In this movie, he falls all the way to routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. (11/7/88) PG. **5, 44, 87, 620, 623, 720, 725**

TWICE DEAD—(1 hr. 30 min.; 1988) An unsuspecting family from Colorado inherits a haunted mansion. With Tom Breznahan and Jill Whitlow. Screenplay by Bert L. Dragin and Robert McDonnell. Dir. Dragin. R. **903**

U2: RATTLE AND HUM—(1 hr. 39 min.; 1988) The first concert film of the great Irish rock band, filmed during their 1987 tour. Dir. Phil Joanou. PG-13. **812**

WE THE LIVING—(2 hrs. 50 min.; 1988) In Italian, Eng. subtitles. Based on Ayn Rand's semi-autobiographical novel, this epic love story tells of one woman caught in the midst of the social and ideological changes of the Russian Revolution. With Alida Valli and Rossano Brazzi. Dir. Goffredo Alessandrini. **4, 43**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of the work day they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. An alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **533**

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet the angels cannot enter history; they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **4**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **11, 521**

★ **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend, Ivan (Fernando Guillén), who does voice-overs for TV commercials. Ivan, the epitome of suave Latin worthlessness, need only intone the words "I love you" in a TV ad to knock women dead all over Spain. Pepa doesn't even want the lout back; she merely wants to say goodbye in person, without being dominated by his crooning tones on the telephone. As people of all shapes and sizes gather in her apartment, there's a touch of thirties-Hollywood in the frantic pace and the heaped absurdities. But the exoticism of the Spanish women is something we've never seen before. Almodóvar draws on the comic advantage of gay sensibility—life as passion, as color, as outrage and scandal, and as fun. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. (11/21/88) R. **82**

REVIVALS

THE AFRICAN QUEEN—(1 hr. 48 min.; 1951) John Huston's top-notch romantic adventure, set in the Congo at the beginning of World War I. Stunningly acted by Humphrey Bogart as the rough-edged riverboat captain and Katharine Hepburn as the spinster missionary. Screenplay by Huston, James Agee, and John Collier. **47**

DANTON—(2 hrs. 16 min.; 1983) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution and the subsequent Terror (with parallels to contemporary Poland). Gerard Depardieu is the life-loving, careless, and affectionate Danton; the Polish actor Wojciech Pszoniak, who can turn his face into a death mask at will, plays Robespierre. Danton hopes to argue Robespierre out of his dictatorial ways, and the battle is fought with a battery of almost orgiastic speeches. **9**

DODSWORTH—(1 hr. 41 min.; 1936) One of the most satisfyingly grown-up American movies from the thirties. Walter Huston (John's dad) is the midwestern car manufacturer who decides in his fifties that he wants something more out of life; Ruth Chatterton is the maddeningly silly wife he takes to Europe; Mary Astor the mature woman he meets in Naples. Sidney Howard adapted Sinclair Lewis's novel. William Wyler directed. **8**

THE GRAPES OF WRATH—(2 hrs. 9 min.; 1940) Director John Ford's stirring adaptation of Steinbeck's novel of social injustice, the epic story of an enduring, Depression-era Okie family. Documentary-style cinematography by Gregg Toland. With Henry Fonda, Jane Darwell, John Carradine, and Charley Grapewin. **2**

KNIFE IN THE WATER—(1 hr. 35 min.; 1962) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and arguably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **8**

THE LITTLE FOXES—(1 hr. 56 min.; 1941) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **8**

THE LONG, HOT SUMMER—(1 hr. 57 min.; 1958) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **8**

STRANGERS ON A TRAIN—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **8**

A STREETCAR NAMED DESIRE—(2 hrs. 2 min.; 1951) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **8**

SUDDENLY, LAST SUMMER—(1 hr. 54 min.; 1959) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabeth Taylor is so beautiful, it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **47**

SUSAN LENOX: HER FALL AND RISE—(1 hr. 15 min.; 1931) A lugubrious drama of a fallen woman and the man she loved. The only movie Clark Gable and Greta Garbo made together. Garbo is mesmerizing as a young woman who runs away from her father—who wants to marry her off—and straight into the arms of Gable. Dir. Robert Z. Leonard. **8**

SYLVIA SCARLETT—(1 hr. 34 min.; 1935) An insane story about a fugitive from British justice and his daughter. With Katharine Hepburn (masquerading as a boy) and Cary Grant, in their first film together. Dir. George Cukor. **47**

THE TENANT—(2 hrs. 5 min.; 1976) Roman Polanski directed and stars in this unusual tale of horror about a young man in Paris who moves into an apartment in which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. **8**

28 UP—(2 hrs. 16 min.; 1984) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 for a Granada Television short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. Seeing the subjects at 28, married and with children, one is at first relieved—they've come through—then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. **1**

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PETER AGOSTINI—Plaster sculptures from the 60s; through 12/17. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

EDDIE ARNING—Crayon drawings by this self-taught artist; through 1/7. Hirschl & Adler Folk, 851 Madison Ave. (988-3655).

PAUL BELVOIR—Works in silver; 11/30–12/31. Horan, 35 E. 67th St. (517-9410).

JOSEPH BEUYS—A retrospective of objects, drawings, and multiples from 1947 to 1985; through 12/10. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ANNE BLODGETT—Watercolors of streams, lakes, and ponds; 11/30–12/13. Marbella, 28 E. 72nd St. (288-7809).

TIBOR CSERNUS—Large-scale figure paintings; through 1/7. Bernard, 33 E. 74th St. (988-2050).

GABRIEL GODARD—Early paintings, including landscapes and figures in interiors; through 12/17. Findlay, 984 Madison Ave. (249-2909).

JOHAN LAURENTZ JENSEN—Paintings of flowers by this Danish artist (1800–1856); through 1/7. Hirschl & Adler, 21 E. 70th St. (535-8810).

VICTOR KOULBAK—Silverpoint drawings inspired by Renaissance masters; through 12/31. Cecil, 16 E. 72nd St. (517-3605).

ROBERT M. KULICKE—Seascape and still life paintings, and a selection of jewelry designed by the artist and his associate, Bessie Jamieson; through 12/23. Davis & Langdale, 231 E. 60th St. (838-0333).

KJELL PAHR-IVERSON—Large-scale abstract paintings by a Norwegian artist; through 1/27. ASF, 127 E. 73rd St. (879-9779).

JACKSON POLLOCK—Paintings and works on paper from 1943–1956; through 12/17. McCoy, 19 E. 71st St. (570-2131).

WINOLD REISS/JESSICA TCHEREPNINE—Architectural designs and portraits from the 20s through the 40s; through 12/13/Botanical watercolors. Through 12/17. Shepherd, 21 E. 84th St. (861-4050).

SUSAN RUPERT—Handmade works on paper that combine watercolor, graphite, and photography, in a series entitled "W'Autographs"; 12/1–1/7. Schlesinger, 822 Madison Ave. (734-3600).

LEONARD STOKES—Recent collages; through 12/17. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

WAYNE THIEBAUD—Recent paintings and works on paper; through 12/21. Stone, 48 E. 86th St. (988-6870).

WOLF VOSTELL—New works by this artist who is known for his "Happenings" in the 60s and his early participation in the international"Fluxus" movements; through 12/31. Kouros, 23 E. 73rd St. (288-5888).

JAMES WYETH—Recent paintings, watercolors, and drawings influenced by the artist's surroundings in Wilmington, Delaware and Monhegan Island, Maine; through 12/22. Coe Kerr, 49 E. 82nd St. (628-1340).

57th Street Area

WARREN BRANDT/DAVE HENDRICKS—Oil paintings and pastels of still lifes filled with oriental ornaments and draped kimonos and fabrics/Recent landscape and cityscape drawings; 12/3–28. Fischbach, 24 W. 57th St. (759-2345).

MEL CHIN/JAMES GINGERICH—Recent small-scale sculptures based on historical/ethnographic weapons-/Drawings that depict scenes from everyday life, and series of landscapes which show the Texas countryside framed as in terms of male fantasy. Through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

DAN CHRISTENSEN—New "spray paintings"; 12/2–24. Drake, 50 W. 57th St. (582-5930).

CRASH—New paintings that are densely overlaid with multiple images; 12/1–24. Janis, 110 W. 57th St. (586-0110).

CUIXART—Paintings and drawings by a Spanish artist; 12/1–1/7. Lladro, 43 W. 57th St. (838-9341).

WILLIAM DUNLAP—A monumental landscape painting inspired by the artist's travels through America; 11/30–12/24. French, 41 W. 57th St. (308-6440).

MAURICE GOLUBOV—A retrospective of miniatures; through 12/13. De Nagy, 41 W. 57th St. (421-3780).

MENASHE KADISHMAN—Three monumental steel sculptures; through 12/23. Haime, 41 E. 57th St. (888-3550).

WILLIAM KING—A survey of wood and ceramic sculpture, from the late 40s to the present; through 12/28. Dintenfass, 50 W. 57th t. (581-2268).

TYRONE MITCHELL—Abstract wood sculptures; 11/30–12/24. Cyrus, 11 E. 57th St. (371-2459).

MALCOLM MORLEY—New paintings; 12/2–1/7. Pace, 32 E. 57th St. (421-3292).

KENZO OKADA—Paintings inspired by nature, from 1960—1982; through 12/10. Del Re, 41 E. 57th St. (688-1843).

JULES OLITSKI—New paintings in acrylic and oil base enamel created during the summer of 1988 at the artist's studio in New Hampshire; 12/1–31. Emmerich, 41 E. 57th St. (752-0124).

MAN RAY—Paintings, works on paper, objects, photographs, and publications from the years 1913–21, tracing his development from a modernist painter of landscapes to an avant garde artist using a variety of media in the spirit of Dada; through 1/6. Zabriskie, 724 Fifth Ave. (307-7430).

MILTON RESNICK/ROBERT MAPPLETHORPE—Two large-scale abstract paintings, both from 1988/New photographs. Through 1/3. Miller, 41 E. 57th St. (980-5454).

MEDARDO ROSSO—Works in bronze, wax, and terracotta from 1882–1906; through 12/14. Kent, 41 E. 57th St. (980-9696).

PETER SAARI—Constructions that are evocative of Roman wall decorations, in wood, canvas, plaster, and paint; through 12/21. Schoelkopf, 50 W. 57th St. (765-3540).

LAURA SANTINI—Sculptures of fragmented torsos that refer to classical Greek and Roman sculpture; 12/1–1/14. Heidenberg, 50 W. 57th St. (586-3808).

East Village

SILVIA KOLBOWSKI—New paintings; through 12/18. Postmasters, 66 Ave. A (477-5630).

ADAM KURTZMAN—Works in papier-maché; through 1/1. On the Wall, 328 E. 11th St. (460-0963).

SALLY COOPER MARCH—Paintings and pastels of hillsides and wooded landscapes; 11/30–12/25. Helio, 122 St. Marks Place (529-8122).

TAKEMI MUROKOSHI—Recent collages and oil paintings; through 12/18. Humphrey, 242 E. 5th St. (529-0692).

CHRISTOPHER SPEICH—Colored pencil drawings; 11/30–1/15. Humphrey, 242 E. 5th St. (529-0692).

SoHo and TriBeCa

JEFF ADAMS—Recent abstract paintings in oil on worked plaster; 12/1–1/14. Facchetti,476 Broadway (966-5991).

ELAINE ANTHONY—Paintings with crusty, tactile surfaces in a series entitled, "Black Mesa"; through 12/21. Haller, 415 W. Broadway (219-2500).

ALICE AYCOCK/JOE BREIDEL—New drawings and sculptures that investigate architectural ideas/Autobiographical sculptures; 12/3–24. Weber, 142 Greene St. (966-6115).

BO BARTLETT—Six large-scale paintings that are a synthesis of art history from the Renaissance to Picasso's "Guernica"; through 12/23. P.P.O.W., 532 Broadway (941-8642).

ADOLF BENCA/GEOFFREY JAMES—Recent large-scale paintings influenced by the artist's anatomical studies-/Photographs of Italian gardens. Through 1/11. Twining, 568 Broadway (431-1830).

ALFONSE BORYSEWICZ/JOHN MCNAMARA—Paintings that express personal memories through the use of religious iconography/Abstract paintings that refer to landscape. Through 12/23. Cutler, 164 Mercer St. (219-1577).

JERRY BUCHANAN—Paintings from 1983–88; 11/30–12/24. Walls, 137 Greene St. (677-5000).

TOM BUTTER—Recent sculpture; 12/1–30. Marcus, 578 Broadway (226-3200).

PETER BROWN—Painted wooden sculptures that resemble primitive artifacts; through 12/31. M-13, 72 Grene St. (925-3007).

WENDELL CASTLE—A selection of furniture from 1977–87; through 12/23. Milliken, 98 Prince St. (966-7800).

DALE CHIHULY—Recent blown glass vases entitled "The Venetian Pieces"; 12/3–30. Cowles, 420 W. Broadway (925-3501).

CORA COHEN—Recent paintings; through 12/17. Wolff, 560 Broadway (431-7833).

GEORGE CONDO—Works on paper; 12/3–31. Baghoomian, 611 Broadway (995-5040).

JANE DICKSON—Drawings from the past 10 years, of Times Square, amusement parks, and a demolition derby, in oilstick on black paper; through 12/24. Fawbush, 568 Broadway (966-6650).

NANCY DWYER—New paintings, sculpture, and wall reliefs that incorporate words; through 12/23. Baer, 270 Lafayette St. (431-4774).

PAUL GEORGES—New paintings; through 12/17. Plumb, 81 Greene St. (219-2007).

GLENN GOLDBERG—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).

LEON GOLUB—New paintings that depict humanity out of control; through 12/23. Gladstone, 99 Greene St. (431-3334).

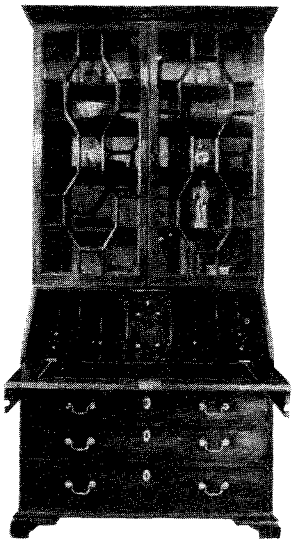
GIANFRANCO GORGONI—Photographs on canvas, in collaboration with other artists, including Chia, Christo, Lichtenstein, others; through 12/10. Penson, 149 Wooster St. (529-4444).

FREYA HANSELL—New paintings; through 12/10. McDonald, 560 Broadway (966-1001).

JAMES HANSEN—Recent watercolors that examine mortality, displayed to give impression of viewing the artist's private journal; through 12/23. Shainman, 560 Broadway (966-3866).

CLAUDIA HART—Recent paintings, photographs, and

GALLERIES, ART & ANTIQUES



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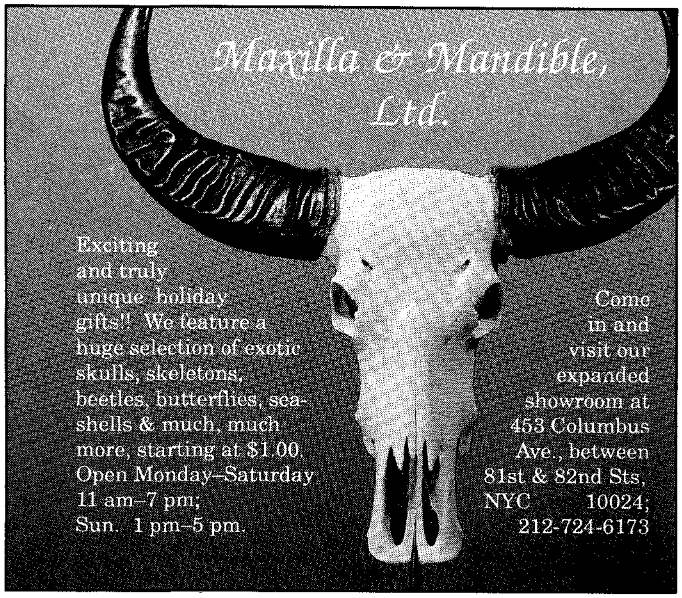

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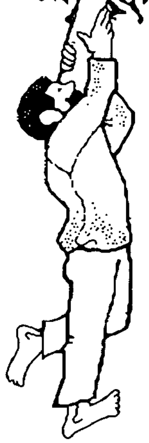

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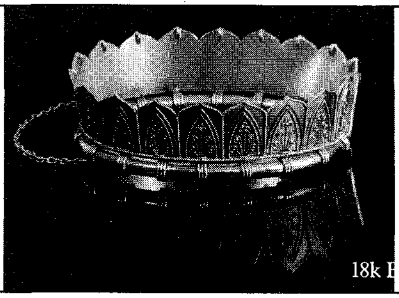

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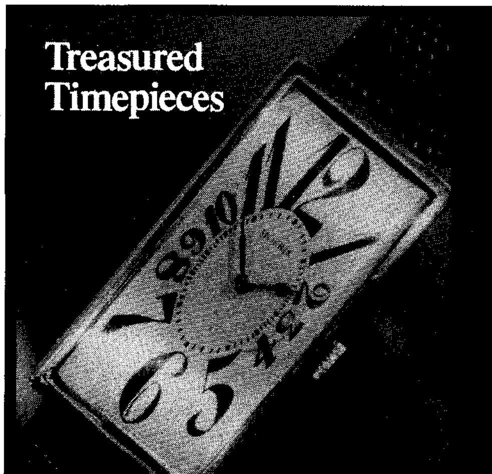

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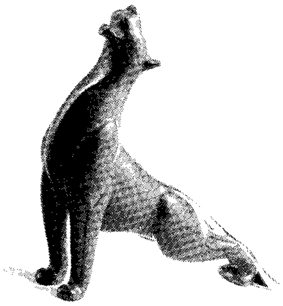

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sculpture; through 12/31. Hearn, 39 Wooster St. (941-7046).

DAVID HOPPER/WILLIAM CARLSON—Recent works in glass by both; 12/3–31. Heller, 71 Greene St. (966-5948).

ELLSWORTH KELLY—Recent editions of prints from Gemini G.E.L., including one 18½-foot lithograph; through 12/23. Castelli Graphics, 578 Broadway (941-9855).

WILLIAM KING—New sculptures in sand and plaster, and a survey of bronze figures from 1958–1988; through 12/8. Pearl, 420 W. Broadway (966-5506).

PER KIRKEBY—Abstract paintings inspired by the peculiarities of Danish architecture, landscape, and atmosphere; through 12/24. Boone, 417 W. Broadway (431-1818).

HEDY KLINEMAN—Paintings with collage in a series entitled "Fashion Portraits"; 12/1–24. Donahue, 560 Broadway (226-1111).

JEFF KOONS—New works; through 12/24. Sonnabend, 420 W. Broadway (966-6160).

VERA LEHNDORFF AND HOLGER TRULZSCH/DAVID CARRINO—Recent photographic works/Paintings and drawings based on 19th-century literary signatures and handwritten manuscripts. Through 12/24. Hanson, 415 W. Broadway (334-0041).

JOAN MIRO—Works on paper from 1974–1981; through 12/31. Silberberg, 382 W. Broadway (966-0611).

CHUCK NANNEY—Abstract paintings that are stretched on raw tree branches; through 12/23. Gibson, 568 Broadway (925-1192).

JAMES NARES—New paintings and sculptures that incorporate familiar objects such as lenses, TV screens, filters, air foils, and pen tips; through 12/22. Klein, 611 Broadway (505-1980).

FRANK OWEN—Abstract paintings that are scraped and scumbled with sticks, stones, and rags; through 12/14. Hoffman, 429 W. Broadway (966-6676).

KATHY RUTTENBERG—Large-scale paintings of figures in interiors; 12/1–31. 48 Laight (941-0295).

NADJA DE SAINT PERIER—Landscape paintings based on the artist's experiences as an amateur pilot; through 12/23. Ingbar, 578 Broadway (334-1100).

JONATHAN SCÓVILLE/RICHARD CARLETON—New landscape paintings/Monotypes. Through 12/8. Condeso/Lawler, 76 Greene St. (219-1283).

ANDRES SERRANO/TYLER TURKLE—Recent photographs in a series entitled "Piss Deities"/Recent paintings. Through 12/22. Greenberg Wilson, 560 Broadway (966-2024).

LISA SLOANE/ROBIN NEMLICH—Paintings of dogs in various landscapes/Abstract drawings in oil pastel. Through 12/10. A.I.R., 63 Crosby St. (966-0799).

CARY SMITH—New paintings with geometric compositions; through 12/17. Koury Wingate, 578 Broadway (966-5777).

MATTHEW SMITH—Drawings of landscapes, cityscapes, and nudes, by a self-taught artist; 12/1–31. Cavin-Morris, 100 Hudson St. (226-3768).

RAY SMITH—Recent paintings; through 12/3. Sperone Westwater, 121 Greene St. (431-3685).

ALICE STEPANEK/STEVEN MASLIN—Collaborative paintings; through 1/7. Newburg, 580 Broadway (219-1885).

WILLIAM STONE—Sculptures that are home furnishings—such as clocks, oak chairs, fans, beds—which the artist has redesigned; through 12/17. Cugliani, 508 Greenwich St. (966-9006).

ROBERT THERRIEN—New works; through 12/17. Castelli, 420 W. Broadway (431-5160).

MICHAEL THOMPSON—Figurative paintings; through 12/31. Moos, 133 Greene St. (982-9468).

LOWELL TOLSTEDT—Realist drawings; through 12/17. Zarre, 379 W. Broadway (431-3456).

LEE TRIBE—Abstract welded steel sculptures; through 12/10. Munroe, 415 W. Broadway (226-0040).

ALAN UGLOW—New paintings; through 12/22. Lorence-Monk, 568 Broadway (431-3555).

SOKHI WAGNER—Recent photographs and photographic constructions; through 12/22. Burgin, 270 Lafayette St. (219-8379).

WILLIAM T. WILEY/GAETANO PESCE—Paintings, watercolors, and drawings with autobiographical imagery; through 12/3/Drawings, models, and prototypes for architecture; through 1/7. Protetch, 560 Broadway (966-5454).

ADOLF WOLFLI—Drawings; through 12/8. Kind, 136 Greene St. (925-1200). See Solos, "Other."

MARTIN WONG—New paintings that depict scenes, characters, incidents, and stories inspired by the artist's friends in his Lower East Side neighborhood; at Exit Art, 578 Broadway (966-7745), through 12/23; at Bernarducci, 560 Broadway (334-0982), through 12/10.

Other

OSCAR BLUEMNER—Works on paper; through 12/30. Hyman, 172 W. 79th St. (787-0452).

VIVIENNE KOORLAND—Large-scale paintings that re-examine history, combining text, postcards, religious iconography, and architecture; through 12/18. Ledis-Flam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

KARL A. MEYER/NOT VITAL—Paintings by both; through 12/25. Swiss Institute, 35 W. 67th St. (496-1759).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

ADOLF WOLFLI—85 drawings by this Swiss outsider artist whose entire artistic career was spent in a mental institution; through 12/23. Grey Art Gallery, 33 Washington Place (998-6780), Tue. and Thu. 10–6:30, Wed. 10–8:30, Fri. 10–5. Sat. 1–5.

GROUP SHOWS

Madison Avenue and Vicinity

CHILDS—956 Madison Ave. (772-6606). Japanese woodblock prints from the late 18th century to the mid-20th century; through 12/31.

COLNAGHI—21 E. 67th St. (772-2266). Italian and Northern European paintings from the 14th, 15th and 16th centuries; through 1/28.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0634). Works by a group of artists who call themselves "The Freedom to Create"; through 12/21.

M.J.S. BOOKS & GRAPHICS—9 E. 82nd St. (517-8565). Books designed by "Boekie Woekie," an Amsterdam-based group of five book artists from Holland, Germany, and Iceland; 12/1–1/30.

RADANN—16 E. 79th St. (628-0918). Works by 100 artists of the WPA period; through 12/16.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SHEEHAN—52 E. 76th St. (772-7777). Works on paper by American artists from 1800–1960, by Albers, Cassatt, Bingham, Gottlieb, Homer, Newman, Pollock, others; through 12/23.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Avery, Calder, Dubuffet, Gottlieb, others; 12/1–31.

STAEMPFLI—47 E. 77th St. (535-1919). Sculpture by gallery artists; through 12/23.

STUBBS—835 Madison Ave. (772-3120). Early 19th-century watercolors of projected renovations for Paris during the Napoleonic era; through 12/30.

WENDER—3 E. 80th St. (734-3460). "Birds and Flowers of China," with paintings by Chinese artists from the 17th to the 20th centuries; 12/1–2/4.

57th Street Area

DEUTSCH—20 W. 57th St. (765-4722). 20th-century American art, including works by Regionalists, Social Realists, and Abstract Geometric painters; through 1/4.

EMMERICH—41 E. 57th St. (752-0124). Greek, Hellenistic, and Roman sculpture in marble and bronze; 12/6–1/7.

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; through 12/23.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of

Ingres," with works by Balthus, Chasseriau, Degas, Ingres, Matisse, Picasso; through 12/23.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings and drawings by Hirshfield, Kane, Moses; through 1/13.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Landscape paintings by Bell, Moser, Shashaty; through 12/23.

TERNE—38 E. 57th St. (993-1881). "An Homage to Roland Barthes," with works by Bendit, Cardenas, Escobeda, Parra, Tunga, Vega, others; through 1/15.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andrucyk, Bickings, Hackett, Katona, Marquez, Tannenbaum, others; through 12/24.

ILLUSTRATION—330 E. 11th St. (718-875-9721). Illustrations by Barbour, Billout, Guarnaccia, Smith, Weisbecker, others; 12/1–31.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). Project DMZ, an international project aimed at understanding the nature of human conflict through the generation of alternatives to the demilitarized zone between North and South Korea; through 12/18.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguia, Bradley, Garcia, Hernandez, Linares, Yoshida, others; through 12/23.

ART IN GENERAL—30 Walker St. (219-0473). Works by sculptors whose work is derived from the human form, including Ben-Haim, Carpenter, Carreiro, Haviland, Kuryluk; through 12/17.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"; "Project: Purvis Young"; through 1/7.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

ESMAN—70 Greene St. (219-3044). Small-scale sculptures by Bills, Fasnacht, Hepper, Knowlton, Pollock, Shapiro, others; through 12/31.

GOOD—532 Broadway (941-8066). "Numerators," with works by Dona, Green, Hyde, Jaffe, Kalina, Sicilia, Tillim, Winter, others; through 12/17.

LIGUORI—93 Grand St. (334-0190). Drawings by Barth, Heller, Miller, Moore, von Rydingsvard, Tucker; 12/3–1/7.

PENINE HART—568 Broadway (334-3522). Abstract paintings by Chandler, Cohen, Gale, Goldberg, Merrell, Wofford; through 12/17.

PERLOW—560 Broadway (941-1220). Paintings by six artists from New Mexico; 12/3–1/4.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Bruhl, Hanley, Kay, Nichols; 12/1–1/7.

SZOKE—591 Broadway (219-3510). Prints created in 1972 by 40 well-known artists, to mark Picasso's 90th birthday, in a series entitled "Homage a Picasso"; through 12/23.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

TRABIA-MACAFEE—54 Greene St. (226-3552). Sculpture by Aselage, Blum, Coyne, Driscoll, Haley, Hardinger, Michael; 12/3–23.

VIAFORA—568 Broadway (925-4422). "Traveling," with works by Bleckner, Byron, Dokoupil, Fisher, Green, Kunc, McDermott & McGough, Salvo, others; 12/3–31.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway between 155th and 156th Sts. (368-5900). "40th Annual Academy-Institute Purchase Exhibition," with works by Africano, Beckman, Hunt, Porter, Shapiro, Sultan, Welliver; through 12/11.

CORNELIUS—170 Fifth Ave. (243-7171). Works by Bocanegra, Colson, Scarpitta; through 12/10.

DAVERIO—521 W. 23rd St. (463-0688). "Futurism 1911–1918," with works by Balla, Boccioni, Carra, Severini, Prampolini, Depero, Sironi, Marinetti; through 12/17.

F.I.T.—227 W. 27th St. (475-2350). Works in porcelain by Sherman, Venet, Zakanitch, Zucker, others; through 12/16.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Enders, Fenn, Kelly, Leve, Marks, Miller; 12/3–31.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), Tue.–Sat. 10–4. "The Turning Point: Art & Politics in 1968," with works by Christo, Haacke, Kosuth, Morris, Nauman, Pindell, others; through 1/14/89.

MET LIFE—24 E. 24th St. (578-2723). "Behind the Line: An Inquiry Into Drawing," with works by Avedisian, Avery, Balla, Bearden, Berman, Bluhm/O'ara; through 1/6.

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). "The Fine Art of American Industrial Design"; through 12/10.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Envoys," with works by Berthot, Bladen, Diamond, Di Suvero, Passlof, Resika, Resnick; through 12/16.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Fantasists' Realities," with works by Applebroog, Colescott, Gillespie, Nerdrum, Nutt, Sherman, others; through 12/31.

YPERIFANOS—306 E. 55th St. (751-0122). Works by D'Izarny, Graham, Raney; 12/1–23.

PHOTOGRAPHY

KATHRYN ABBE/FRANCES MCLAUGHLIN-GILL—Photographs by these twin sisters taken of children 20 or more years ago and again as adults in 1988, including Christopher D'Amboise, Sally Kirkland, Clare Luce, the Newhouses, Brooke Shields, others; 11/30–12/23.

EVE ARNOLD/HANS NAMUTH—Photographs taken at the American Ballet Theater/Photographs from his series "Los Todos Santeros" and artists' portraits. Through 12/23. Castelli Graphics, 578 Broadway (941-9855).

WALTER BALLHAUSE—Photographs that document working class life in Germany between the years 1930–33; through 1/7. Witkin, 415 W. Broadway (925-5510).

ADAM BARTOS/DAVID WILSON—Color photographs of Trinidad and Tobago/Paintings with photographic images in them; 12/1–26. Allen, 560 Broadway (334-9710).

TIMOTHY GREENFIELD-SANDERS—20 x 24 inch color Polaroids of artists who use photography in their work; 12/3–31. Boone, 417 W. Broadway (431-1818).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959–1967"; through 1/11.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon. –Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

ANDREW MOORE—Layered photographic images, of architecture and fantastic landscapes; through 12/22. Lieberman & Saul, 155 Spring St. (431-0747).

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Athletes: Photographs 1860–1986," with photographs by Avedon, Capa, Muybridge, Sander, Weber, others; through 2/3.

IRVING PENN—Photographs made at the Narodni Museum in Prague, of animal skulls set aginst white backgrounds; 12/1–1/14. Pace/MacGill, 11 E. 57th St. (759-7999).

STEPHEN JOHN PHILLIPS/THOMAS MANN—Collaborative photographs, sculpture, and jewelry; through 12/22. Pfeifer, 568 Broadway (226-2251).

LELAND RICE—Photographs of the Berlin Wall; through 12/31. Kouros, 23 E. 73rd St. (288-5888).

ANN MARIE ROUSSEAU—Painted photographs of rooms in houses; through 12/18. Katzen-Brown, 475 Broome St. (966-4469).

MARCIA C. SHEER—Pinhole photographs of Amsterdam and Brugges; through 12/8. Puchong, 36a Third Ave. (982-1811).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 12/2–3 at 8: Benefit performance of "Pablo Vela's WB Club WB Club WB." All proceeds go to programming at the BACA Downtown theater. $15.

EL MUSEO DEL BARRIO—1230 Fifth Ave. (831-7272). "UP Tiempo!"—a series of performances by emerging artists. 11/30 at 7:30: Nuyorican Poets' Cafe, with poetry readings by Amiri Baraka, Pedro Pietri, Tato Laviera.

LA MAMA ETC.—74A E. 4th St. (475-7710). 12/1–3 at 10: Bob Holman's "Panic*DJ!" $10. Through 12/4 at 7:30: Sussan Deihim and Richard Horowitz's "Ibn Sabbah-The Ghost of the Assassins." $10, $12.

THE KITCHEN—512 W. 19th St. (255-5793). 11/30–12/3 at 8:30: Karen Finley's "The Theory of Total Blame." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 1/8/89: "The Confectioner's Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea." Through 1/8/89: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolomies." Through 1/16/89: "Courbet Reconsidered." Through 3/6/89: "A Century of French Painting." Through 2/13/89: "Images on Stone: Petroglyphs of the Southwest."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 4/9/89: "Africa and the Renaissance: Art in Ivory."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings." Through 2/12/89: "Courts and Colonies: The William and Mary Style in Holland, England, and America." 12/6–3/5: "Purses, Pockets, Pouches."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed-.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter

De Maria's "The New York Earth Room." **155 Mercer St.,** Wed.-Sat. noon-6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. *Children under 10 not admitted. Fragonard's* "The Progress of Love." Through 1/15/89: "Françoise-Marius Granet: Watercolors from the Musée Granet at Aix-en-Provence."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 12/4: "Non-Objective Paintings From the Permanent Collection." 12/2-1/29: "Gifts to the Solomon R. Guggenheim Museum from Alexander Liberman."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.-Sun. 10 a.m.-5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 2/23/89: "A People in Print: Jewish Journalism in America." Through 4/2/89: "Golem! Danger, Deliverance, and Art." Through 1/1/89: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." Through 2/5/89: "Georgia O'Keeffe: 1887-1986." 12/2-1/15: "Annual Christmas Tree and Baroque Creche Display." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/12/89: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.'" Through 1/29/89: "The Romantic Spirit: German Drawings, 1780-1850, From the German Democratic Republic." Through 1/15: "Charles Dickens: A Christmas Carol."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities." Through 12/10: "Act-Up," *with installations by* Bessouet, Carvalho and Parra, Juarez, Llorens, Vega.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5-9 pay what you wish. Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 1/10/89: "The Drawings of Richard Diebenkorn."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 12/1: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920-1950."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. $2; children $1. Through 12/30: "Putting New York on the Map." Through 1/8/89: "Hard Cider and Hot Air: *The Selling of the President.*" Through 2/4/89: "The Belknap Collection of Silver and Portraits." Through 2/18: "Celebrating the Holidays in Old New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Through 1/14/89: "Perennials: A 50th-Anniversary Selection from the Berg Collection." Through 2/18/89: "Picturing America: 1497-1899." Through 2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design *Vision Dance: Four Decades of the New York City Ballet.*" Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher." Through 12/31: "The Theater Imagery of Julie Taymor." Through 3/11: "Couture from the Collections: 60 Years of Designer Clothing on Broadway."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; *Sat.-Sun. noon-5:30. Contribution suggested.* Through 1/8/89: "Dr. Seuss From Then to Now."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987-1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 12/31: "Donald Judd." Through 1/15/89: "David Park." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/15/89: "Urban Figures." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 1/25/88: "Enclosing the Void: Eight Contemporary Sculptors." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/30 at 10 a.m.: "Chinese Paintings." On view from 11/26. 12/1 at 10 a.m. and 2: "Chinese Works of Art." On view from 11/26. 12/2 at 10 a.m. and 2: "American Paintings." On view from 11/26. **Christie's East**—219 E. 67th St. (606-0400). 11/30 at 10 a.m.: "Century Collection of Civil War Art, Part 2." On view from 11/26. 11/30 at 1: "American Paintings, Drawings, and Watercolors." On view from 11/26. 12/1 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 11/26. 12/6 at 6: "Oriental Rugs and Carpets." On view from 12/2.

DOYLE—175 E. 87th St. (427-2730). 11/30 at 10 a.m.: "Americana, Including Furniture, Paintings, Porcelain, Silver, and Rugs." On view from 11/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/30 at 10:15 a.m.: "Important Paperweights." On view from 11/26. 11/30 at 2: "Chinese Paintings." On view from 11/25. 12/1 at 10:15 a.m. and 2: "American Paintings and Sculpture." On view from 11/26. 12/2 at 10:15 a.m.: "Stansfeld Collection of Ancient Art." On view from 11/26. 12/2 at 10:15 a.m. and 2: "Antiquities." On view from 11/26. 12/3 at 10:15 a.m. and 2: "Oriental Rugs and Carpets." On view from 11/26. 12/4 at 12: "Andy Warhol Collection of Jewelry and Watches, Part 2." On view from 11/30. 12/5 at 2, 12/6 at 10:15 a.m. and 2: "Important Jewelry." On view from 12/5.

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, November 30

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the twenties, and is based on the life and times of the nefarious underworld figure who was also a song-and-dance man; book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson, directed by Robert Allan Ackman. With Julie Wilson, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, Joe Silver, Bob Stillman, and Pat McNamara. Previewing now prior to a 12/26 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40 to $50; Wednesday at 2, $35 to $45. **Mark Hellinger,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. **IRLS**

OUR TOWN—The fiftieth-anniversary production of Thornton Wilder's play, directed by Gregory Mosher, featuring Spalding Gray in the pivotal role of the stage manager, Penelope Ann Miller as young Emily, and Eric Stolz as the young suitor, also Katharine Houghton, Frances Conroy, James Rebhorn, Roberta Maxwell, Peter Maloney, W. H. Macy, and Jeff Weiss. Previewing now prior to a 12/4 opening date. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday matinees all at 3; $25 to $30. No performances 12/25 and 1/1. Engagement ends 1/15/89. **Lyceum Theater**, 149 West 45th Street (239-6200).

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. With Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday, at 3; $30–$45. **Ambassador**, 219 West 49th Street (239-6200). 2 hrs. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $42.50 to $47.50. **Vivian Beaumont**, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* and presented with a cast of 23 talented "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn; choreographed by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Monday through Wednesday at 8; Fridays and Saturdays at 8; Wednesdays and Saturdays at 2, Sundays at 3; $35 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. ● ●

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. With Remak Ramsay, Rosemary Murphy, Paul Ukena Jr., Marguerite Kelly, Adam LeFevre, Philip Bosco (who gives another of his irresistibly flavorous Shavian performances), Roxanne Hart, and Victor Garber (who is comic effervescence itself, yet marvelously restrained when that is needed). Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $33; Friday and Saturday at 8, $36. **Circle in the Square,** 1633 Broadway (239-6200). **IRLS**

42ND STREET—A musical based on Bradford Ropes's novel, which was made into the 1933 film. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart, Mark Bramble; music and lyrics by Harry Warren, Al Dubin. Tuesday through Thursday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $30 to $47.50; Friday and Saturday at 8, $35 to $50. **St. James**, 246 West 44th Street (246-0102). 2 hrs. 15 mins. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Cynthia Sikes plays the Baker's Wife; Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary fairy tales; the dance movement is by Lar Lubovitch. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. 35 mins. ● **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple-award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, Jane Connell, Dee Hoty, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and do their best with the material to convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. ● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. ● **IRLS**

OH! CALCUTTA!—An erotic revue, conceived and devised by Kenneth Tynan. Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35–$45. **Edison Hotel,** 240 West 47th Street (302-2302). 2 hrs. ● ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on the Gaston Leroux horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics by Barry Harman; music by Keith Herrmann, co-starring Alison Fraser and Barry Williams. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Monday through Friday at 8 (no performance Thursdays), Wednesday and Saturday at 2, Sunday at 3. $45 for Saturday evening, $40 for all matinees, $42.50 for all others. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs.

RUMORS—Neil Simon's latest offering takes place in Sneden's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks. With Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Charles Brown, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, Ken Howard. Monday through Saturday at 8, $27.50 to $40; Saturday at 2; $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst**, 235 West 44th Street (239-6200). 2 hrs. 15 mins. **IRLS**

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of high-school children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sun. at 3; $30–$40. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 1 hr. 35 mins. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late 1950s, about a sixteen-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. With Alice Playten, Kevin O'Rourke, and Marita Geraghty. Monday through Saturday at 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box Theater,** 230 West 45th Street (239-6200). 2 hrs. 20 mins. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad, cars. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

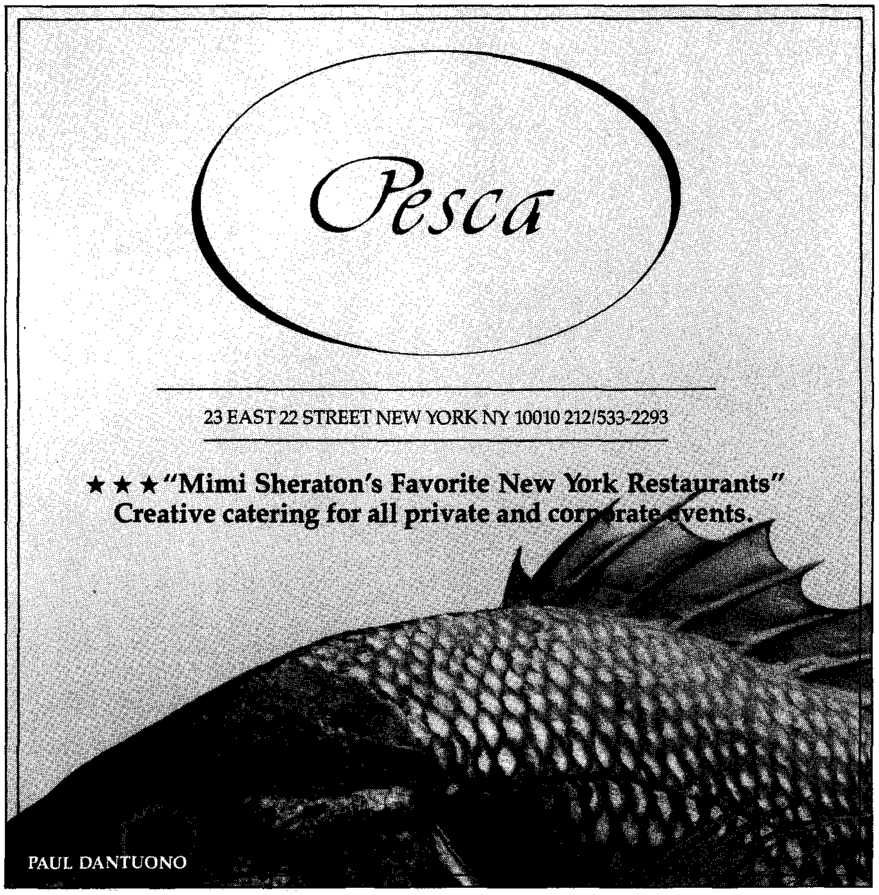
AD HOCK, A 'COMMERCIAL' MUSICAL—About the advertising industry, by Alice Whitfield, Ralph Affoumado, and David Curtis. With Alice Whitfield, Jan Neuberger, and Mitchell Whitfield. Wednesday through Saturday at 8, Sunday at 7; $10. **South Street Theater,** 424 West 42nd Street (564-8038).

ALMOST PERFECT—Jerry Mayer's comedy about marriage, family, philandering, thwarted ambitions, and frustrated dreams; directed by Geraldine Fitzgerald. With Ethan Phillips, Mia Dillon, Cathy Lee Crosby, Bill Nelson, Chevi Colton, and Ivar Brogger. Wednesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $18 to $22; from 11/30. **Hudson Guild,** 441 West 26th Street (760-9810).

THE BIG WINNER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, in Yiddish, (live simultaneous English translation). It tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. With Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; $16 and $18. **Folksbiene Theater,** 123 East 55th Street (755-2231). **IRLS**

BIRDMAN COMETH—An evening of comedy and mime, starring David McCharen. Tuesday through Saturday at 8, Sunday at 5; $20; through 12/11. **Samuel Beckett Theater,** 410 West 42nd Street (594-2826).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. Featured in



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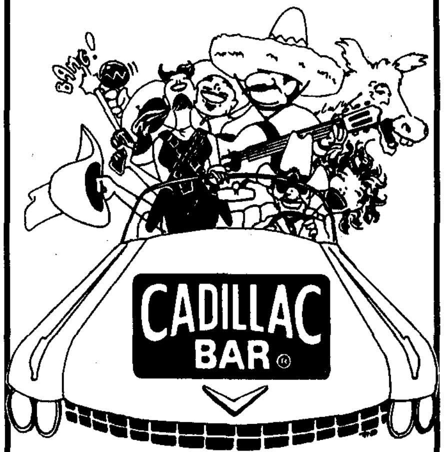

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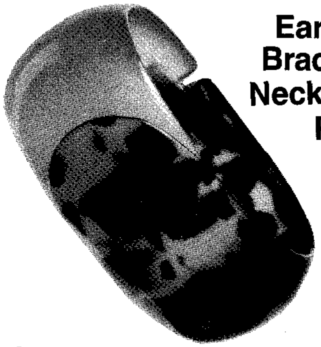

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the cast are Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, and Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20. **American Place Theater,** 111 West 46th Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and 12th Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, George Guidall, Sydney Armus, Walter Bobbe, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, Anthony Fusco. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25; through 12/11. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

CHU CHEM—A musical about a group of Jews in China searching for the Lost Tribe; with music by Mitch Leigh, lyrics by Jim Haines and Jack Wohl; book by Ted Allan; directed by Albert Marre. Featured in the cast are Mark Zewller, Tom Sesma, Emily Zacharias, and Michael Vale. Tuesday through Saturday (but not Friday) at 8, Sunday at 2 and 7; $16 and $19; from 12/3. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

THE COCKTAIL HOUR—A. R. Gurney's play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to $30. **Promenade Theater,** Broadway at 76th Street (580-1313).

CORIOLANUS—The Shakespeare Marathon resumes, featuring Christopher Walken in the title role, Irene Worth as Volumnia, Keith David as Aufidius, Moses Gunn, and Paul Hecht; directed by Steven Berkoff. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038). ●

EASTERN STANDARD—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the eighties; directed by Michael Enger. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday at 2:30, Sunday at 2:30 and 7; through 12/4; $30. Manhattan Theater Club, Stage One, **City Center,** 131 West 55th Street (581-7907). (Then, for your information, the play will be moving to Broadway and opening at the John Golden Theater 12/19!),

EMERALD CITY—David Williamson's satirical comedy about a successful screenwriter and his publisher wife who find themselves swept up into the materialism of an insensitive city; directed by R. J. Cutler. With Daniel Gerroll, Gates McFadden, Doris Belack, Dan Butler, Alice Haining, and Jerry Lanning. Tuesday through Saturday at 8; Sunday at 3; $16 and $18. **Perry Street Theater,** 31 Perry Street (279-4200).

THE FANTASTICKS—A gracious and musical fable that has spawned plenty of talent in its time. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and is director/writer Gerard Alessandrini's new version, up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, and many others you can imagine. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $30 to $32.50 (12/26 to 30, all seats are $30). **Theater East,** 211 East 60th Street (838-9090).

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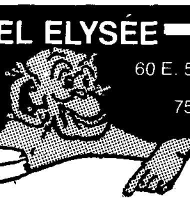

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THE FOREST—The Brooklyn Academy of Music (BAM) presents a music-theater work created by director/designer Robert Wilson and composer David Byrne, based on the Babylonian *Gilgamesh* legend, wherein citizens ruled by the mad Gilgamesh pray to the gods for release from his tyrannical reign. The action has been moved to the nineteenth century and the Industrial Revolution. 12/2 and 6 at 7, 12/3, 7, 8, 9, 10 at 8, 12/4 at 3; $15 to $40. **BAM Opera House,** 30 Lafayette Avenue, Brooklyn (718/636-4100).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-40 singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GIFTS OF THE MAGI—The musical adaptation of two O. Henry Christmas tales, *Gifts* and *The Cop and the Anthem*, set in turn-of-the-century New York City and centering around a young married couple down on their luck, and a happy-go-lucky man who can't even get himself arrested; directed by Sonya Baehr; music and lyrics by Mark St. Germain and Randy Courts. Wednesday through Saturday at 7, Wednesday and Saturday at 2, Sunday at 3; special performances 12/10, 17, and 24 at 1 (no show on 12/25, you know why); $16 to $34; from 11/30. **Lamb's Downstairs,** 130 West 44th Street (997-1780).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew;* music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Tia Riebling, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30; through 12/31. **Lamb's Upstairs,** 130 West 44th Street (239-6200).

HEIDI CHRONICLES—Wendy Wasserstein's play is a coming-of-age tale of Heidi Holland, celebrating one woman's wish to stand by her beliefs; directed by Daniel Sullivan. Featured in the cast are Joan Allen in the title role, Boyd Gaines, Peter Friedman, Ellen Parker, Joanne Camp, Anne Lange, Sarah Jessica Parker, and Drew McVety. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

THE HIRED MAN—A musical by Melvyn Bragg and Howard Goodall (acclaimed one of the best British musicals of the eighties). Paul Avedisian is a farmhand forced to work as a miner to support his famiy in rural England at the turn of the century; Carolyn Popp is his wife and Corliss Preston his daughter; directed by Brian Aschinger; choreography by Rodney Griffin. Monday, and Wednesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 and $15. **47th Street Theater,** 304 West 47th Street (279-4200).

I COULD GO ON LIP—SYNCHING!—John Epperson stars in the musical tale of a girl's travels from the backwoods to movie stardom; conceived and developed by Epperson and Justin Ross, who also directs. Thursday and Friday at 8:30; Saturday at 7 and 10, Sunday at 8:30; $12. **Theater Off Park,** 224 Waverly Place (279-4200).

ITALIAN AMERICAN RECONCILIATION—John Patrick Shanley's play, directed by the author, tells of a man so in love with his ex-wife that he's willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. Featured in the cast are Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, John Pankow. There's a raciness, a joy in hyperbole, a savoring of the juices of living that makes this a tasty enough dish. Through 12/4 (call theater for specifics). Manhattan Theater Club, Stage II, **City Center Theater,** 131 West 55th Street (581-7907).

THE LADY IN QUESTION—Written by and starring Charles Busch, directed by Kenneth Elliott, Busch plays a world-famous concert pianist who battles her own selfish nature and the Nazis, in a gripping tale of romance and intrigue set in war-torn Bavaria. With Meghan Robinson, Theresa Marlowe, Arnie Kolodner, Mark Hamilton, Julie Halston, Andy Halliday, Kenneth Elliott, and Robert Carey. Friday through Sunday at 8, Saturday at 11 p.m.; $12; through 12/11. **WPA Theater,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE MAJESTIC KID—Mark Medoff's modern comic western adventure which compares the search for morality in the 1980s to an old-fashioned western movie; directed by Derek Wolshonak. With Stuart Zagnit, Alex Wipf, Kay Walbye, Michael Cullen, Juliette Kurth, Rande Mele, and Eliza Berry. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $26 through $29. **Theater at St. Peter's Church,** 54th Street at Lexington Avenue (307-7171).

THE MIDDLE OF NOWHERE—A fantasy featuring fifty of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $27.50 to $30. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NASTY LITTLE SECRETS—Lanie Robertson's play based on the relationship between British playwright Joe Orton and his lover/mentor Kenneth Halliwell; directed by Stuart Ross. Featured in the cast are Scott Renderer, Craig Fols, Colin Fox, and John Vennema. Tuesday through Saturday at 8, Sunday at 3; $10. A Primary Stage Company production at **45th Street Theater,** 354 West 45th Street (333-7471).

NEW YORK SON—Radio raconteur and storyteller Mike Feder brings his tales of urban angst and exotic diversion to town. Friday and Saturday at 10:30 p.m., and Sunday at 7; $16; through 12/4. **Perry Street Theater,** 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Lynne Wintersteller, Marilyn Farina, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt. It tells of a recital participated in by four graduates of the same high school who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown,** 159 Bleecker Street (254-6330).●

ONLY KIDDING—Jim Geoghan takes a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. With Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; through 12/11. American Jewish Theater production at the **Susan Block Theater,** 307 West 26th Street (633-9797).

ON TINA TUNA WALK—The return of this play by John Glines about five young men on Fire Island who are gathered to help a fourth friend recover from the death of his lover from AIDS; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines Company at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

PEG O' MY HEART—A 1912 romantic comedy by J. Hartley Manners, directed by D. J. Maloney. An American girl deals with aristocratic British relatives. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; $10. 12/1 through 18. **Equity Library Theater,** 103rd Street and Riverside Drive (663-2028).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE PROMISE—Jose Rivera's play is about love, death, and possession--in that order; directed by David Esbjornson. Featured in the cast are Jaime Sanchez, Socorro Santiago, Donald Berman, Rene Moreno, Ysef Bulos, Kate Gyllenhaal, and Ivonne Coll. Tuesday through Sunday at 8; Saturday and Sunday at 3; $12 to $18; 11/30 through 12/18. **Ensemble Studio,** 549 West 52nd Street (247-3405).

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RECKLESS—Craig Lucas's comic nightmare, directed by Norman Rene, follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Robin Bartlett (who is spectacular), Susan Blommaert, Welker White, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through 1/1/89. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Jose Zorrilla's 1844 play, *Don Juan Tenorio;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*; in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events. **Gramercy Arts,** 138 East 27th Street (889-2850).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of seventeen, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $22; from 11/30. **Second Stage Theater,** Broadway at 76th Street (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, Off-Broadway, Off-Off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Produced by the Playwrights Horizons at its **Upstairs Studio Theater,** 416 West 42nd Street (279-4200).

THE SEA GULL—Chekhov's classic in a new translation by Mindel Goldstein, performed by Kit Carson, Ralph Romano, David Walters, Drew Dix, Elsie James, Charlotte Norris, and Ralph Romano.; directed by Lev Shekhtman. Wednesday through Saturday at 8; $12; through 2/27/89. **Theater in Action,** 46 Walker Street (431-1317).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $28; Friday and Saturday at 8, Sunday at 3, $30. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. The play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early sixties (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $35. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).

SWEETHEARTS—Antoinette Mille and Walter Adkins in an affectionate musical tribute to Jeanette MacDonald and Nelson Eddy, who'll be heard in gems from Victor Herbert's *Naughty Marietta,* Sigmond Romberg's *New Moon,* Rudolf Friml's *Rose Marie,* and many many more. Tuesday through Saturday at 8, Wednesday at 2:30, Sunday at 3 and 7:30; $12 and $15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits

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from the early fifties in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based *on two days in the life of Tamara De Lempicka,* takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio, and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Laura Esterman, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8; Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory,** Park Avenue and 66th Street (239-2590).

THE TEMPTATION OF ST. ANTONY—Part 3 of Frank Dell's trilogy, inspired by Gustave Flaubert's epic work *The Road to Immortality*; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $20. The Wooster Group at **Performing Garage,** 33 Wooster Street (966-3651).

THE THREE SISTERS—Anton Chekhov's classic, performed by an Asian-American cast, translated by Randall Jarrell, directed by Margaret Booker. Starring in the title roles are Natsuko Ohama, Mary Lee-Aranas, and Ginny Young. Tuesday through Friday at 8, Saturday at 2 and 8, Wednesday at 2; $10 to $22; through 12/17. Pan-Asian Repertory Theater at **Playhouse 46,** 423 West 44th Street (245-2660).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, (Busch returns 12/13) which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 MacDougal Street (477-5048). ● ●

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; $15. **Noho Playhouse,** 2 Bond Street (869-3530).

WHAT DID HE SEE?— A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; $25; through 12/4. **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Featured in the cast are Julia McLaughlin, Susan Farwell, Milton Elliot, Howard Thoresen, Keith Michl, Michael Curran. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $20. **Village Theater,** 137 West 22nd Street (564-8038).

OFF-OFF BROADWAY

A CHARLES DICKENS CHRISTMAS—A new musical, book by Robert Owens Scott, lyrics by Tom Roce, music by Douglas J. Cohen, blends fact and fantasy about Dickens as a young man. When his publisher insists he write a Christmas story with a happy ending, the youth doesn't know where to start. 12/3, 4, 11-17, 18, 27, 28, 29, 31 at 12:30 p.m. except 12/27 and 29 which start at 2. $10 and $14. Produced by Theaterworks/USA at the **Promenade Theater,** Broadway and 76th Street (677-5959).

AMERICAN ROYALTY—A play by Joyce McIver and Richard Haase, about the secret lives of soap opera stars; directed by Richard Haase. Wednesday through Saturday at 8; Sunday; $8; through 12/10. Nustage at **INTAR,** 420 West 42nd Street (788-0907).

THE APPLE CART—Revival of George Bernard Shaw's cosmic (and comic) vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

AS YOU LIKE IT—The National Shakespeare Company performs Shakespeare's play 12/15 and 16 at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

THE BALCONY—Jean Genet's play, set in a brothel where the fantasies of the clientele are laboriously executed; directed by Barbara Schofield. Featured in the cast are Robert Michael Kane, Jeannie Chilton, Elizabeth Martin, Harold Gross, Dan Tedlie, Peter Smith, Ariane Smith, Dugan Savoy, Nina F. Minton, and Tim O'Niel. Thursday through Saturday at 8, Saturday at 2; $8. **The House of Candles Theater,** 99 Stanton Street (353-3088).

BREMEN FREEDOM—Rainer Werner Fassbinder's play in which a nineteenth-century woman systematically eliminates the men and women who would keep her in her place. In this black comedy, hopelessness outruns freedom; directed by Gregorij von Leitis. Thursday through Saturday at 8, Sunday at 3 and 7; $10 and $5; through 12/4. **New Theater,** 62 East 4th Street (529-1664).

CHAIN OF FOOLS—A comedy drama by Jean Colonomos, Peter Dee, and Edward Taussig, directed by Melanie Sutherland, explores the question of love--do you want it, do you feel it, do you need it, and whom do you need it from? Thursday through Saturday at 8, Sunday at 3; $8; 12/1 through 18. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again an East Village background. With Walter Krochmal, Jack Landron, Lisa Gluckin, Irma LaGuerre, Eugenia Cross, Jim Lamb. Thursday through Sunday at 8; $4 (that's right, $4). **Theater for the New City,** 155 First Avenue (254-1109).

DOUBLE BILL—Russell McLaughlin's *Teatime in Baker Street* and director Fred Fondren's *Sherlock Holmes: A Case of Identity,* adapted from Conan Doyle. Thursday through Saturday at 8, Sunday at 3; $8; through 1/8. **Prometheus,** 239 East 5th Street (477-8689).

THE ELEPHANT MAN—A revival of Bernard Pomerance's drama recounting the life of the disfigured Joseph Merrick (played by Gary Kerr); directed by Mark Harborth. 11/30 through 12/11 at 8, Saturday and Sunday at 2; $8. **Our Studios,** 622 Broadway (582-4211).

THE FALL OF THE HOUSE OF USHER—Daniel Gabriel's adaptation of Edgar Allan Poe's tale, expanded into a theatrical piece of life and death as experienced in isolation; directed by Daniel Quinn. Thursday through Sunday, 12/1 to 4, 8 to 11, at 8; Sunday at 3; $8. **Irish Arts Center,** 553 West 51st Street (757-3318).

FIGHTING LIGHT—Greg Zittel's play is about a bootlegger who falls in love with a woman from Verona, New Jersey; directed by Matthew Penn. Featured in the cast are Joel Anderson, Shelley Frew, Will Hare, Scott Williams, Nanette Werness, Greg Natale, Jeff LaMarre. Tuesday through Sunday at 7:30; Saturday and Sunday at 3; through 12/18, $17.50. RAPP Arts Center, **Mainstage,** 220 East 4th Street (529-6160).

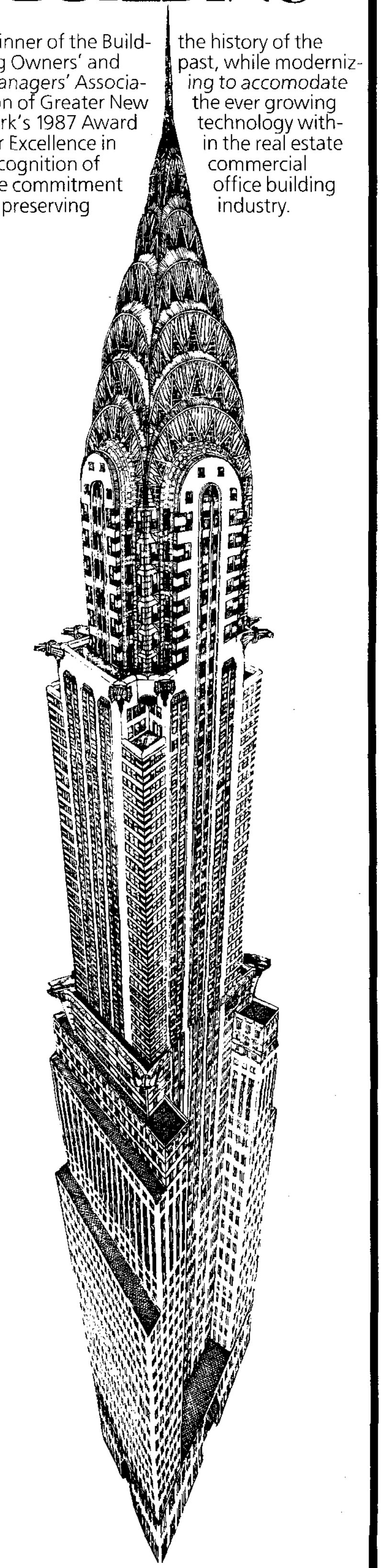
GINGER ALE AFTERNOON—Gina Wendkos's play about a couple expecting a baby; directed by Michael Kantor. The two people in the cast are John Fistos and Trinket Monsod. 11/30 through 12/4 at 7:30; $10. **Home for Theater and Art,** 44 Walker Street (431-7434).

GLAND HOTEL—Mme. Blavatski, famed nineteenth-century spirituaist and theosophist, lives again in a musical comedy revue by Ray Dobbins and Bloolips. Featured in the cast are Bette Bourne, La Belle Martyn, Hortence Le Grande, Precious Pearl, and Brenda Babe. Thursday through Sunday at 11 p.m. $4 through 12/4, $10, thereafter. **Theater for the New City,** 155 First Avenue (254-1109).

GOOD BLACK—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. Starring Fern Howell and Marcus Naylor, with Kenneth Green, Dorothi Fox, Judi Ann Williams, and Amber Peyote Kain. Thursday through Sunday at 7:30; Sunday at 3; $8 to $10. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

HIDDEN AGENDA—Mary Vasiliade's drama about the clash of life styles and ideas at an international women's conference; directed by Jaime Harris. 12/7 through 10 at 8; $6. **American Theater of Actors,** 314 West 54th Street (581-3044).

LINE—Israel Horovitz's play, now in its thirteenth year; directed by Dan Hamilton. Wednesday through Sun



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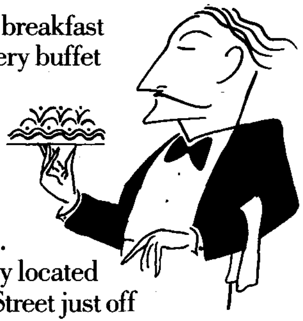

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day at 9:30; $10. *Warehouse Moon*, by Adam Kraar, directed by Chip Hellman; Wednesday through Sunday at 7; through 12/23; $10. **13th Street Repertory,** 50 West 13th Street (675-6677).●●

LOVERS AND OTHER STRANGERS—A comedy written by Renee Taylor and Joseph Bologna, directed by Lisa Mayo. Featured in the cast are Marilyn La Bue, Rita Zelfine, Larry Malzberg, Vicki Sparks, Ken Marketta, Dan Pleva, Mike Millis, Ray Napoli, Nick Hayden, louisa Guthrie, Linda Conklin, and Sonia Belton. 12/1 through 3, 8 through 10 at 8, 12/4 and 11 at 2; $8 to $10. A City Stage production, **Park Avenue Christian Church,** 1010 Park Avenue (679-7576).

MERE MOMENTS—Two one-acts of hope: Richard Albert's *The Pearly Gates* and *Death and Taxes*, featuring Philip Cuomo, Jack Warren, Michele Cuomo, and the author. 12/1 to 4, 12/8 to 11, at 7:30; $10. **Theater 22,** 54 West 22nd Street (840-7254).

THE NUTCRACKER IN THE LAND OF NUTS—A Christmas musical by Ronald Tavell, with music by Michael Calderwood, directed by Michael Hillyer. Saturday at 7 and 10, Sunday at 3:30; $10; 12/3 through 1/15/89. **Wings,** 531 East 13th Street (477-2225).

OEDIPUS THE KING—Sophocles' tragedy of family violence, translated by Diskin Clay and Stephen Berg, directed by Peter Dalto. 12/1 through 4 at 8; $8. **William Redfield,** 354 West 45th Street (595-5673).

OEDIPUS REX—The National Shakespeare Company performs Sophocles' work 12/1, 2, 9, 10, at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

ON THE PROWL—A musical by John Chibbaro and Claudia-Jo Allmand examines the relationships of a distraught woman and the many men in her life, through a series of flashbacks; score ranges from rhythm and blues to rock and pop. With Claudia-Jo Allmand, Gail Lou, Cher Ranae Kimbrow, Marc Ennis, Kim Cea, Jessica Wicken. 11/30, 12/1-3 at 7:30; $8. **Actor's Outlet,** 120 West 28th Street (645-0783).

THE REVENGER'S TRAGEDY—A rarely produced satirical thriller by Cyril Tourneur, a contemporary of Shakespeare. It contains scenes of poetry, intrrigue, disguise, double-dealing and murder most foul, satirizing the folly of greed, lust, and political ambition in a mythical Italian state; directed by Elizabeth Huffman. Featured in the cast are Lisa Bansavage, Richard Bowden, Darroch Greer, Jane Hamilton, Stuart Laurence, Kevin Nagle, Warren Watson, and Brian Markinson. 12/8-10, 13-17 at 8, 12/11 and 18 at 3; $8. **Actors Outlet Theater,** 120 West 28th Street (923-0295).

SAFE AS HOUSES—Karen Walker's play examines a teenager's view of family hostilities; directed by Melia Bensussen. Thursday through Saturday at 9; $4; through 12/4. **Theater for the New City,** 155 First Avenue (254-1109).

SEASON'S GREETINGS—Alan Ayckbourn's Christmas comedy; directed by Steven Keim. With Adam Cunningham, Rich Hamilton, George Millenbach, Trey Kay, Benette Gilbert, Viki Boyle, Paul Wyles, and Allyson Surprenant. Thursday through Saturday at 8, Sunday at 3; $8; 12/1 through 18. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SERPENT—Jean-Claude van Itallie's exploration of cultural memory and human violence from the time of Genesis to present-day America, directed by Eric Kramer, features sixteen actors. Wednesday through Saturday at 8, Sunday at 3; $8; through 12/11. **Pelican Studio,** 750 Eighth Avenue (971-5630).

TONY 'N' TINA'S WEDDING—Features attendance at a wedding at **Washington Square Church,** 135 West 4th Street, then at a reception at **147 Waverly Place,** for an Italian dinner, champagne, and wedding cake. Wednesday through Saturday at 7, Sun. at 2; $55 for wedding and reception (279-4200).

TWELFTH NIGHT—The National Shakespeare Company performs Shakespeare's play 12/3 and 8 at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

WAREHOUSE MOON—Adam Kraar's play takes a comic look at an art dealer forced to come to grips with love, families, and Christmas; directed by Chip Hellman. Wednesday through Sunday at 7; through 12/23; $10. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E) AE, MC.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M) AE, CB, DC, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp, fresh tuna nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. International. Spcls: shrimp seafood gumbo, boneless brook trout Mediterranean, dishes prepared without salt. L Mon.–Fri. 11:30–5. D Mon.–Sat.5–2 a.m. Br Sun. 11–5. Ent. **(I) AE, CB, DC, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns, childrens menu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M) AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon-

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3:30. D Mon.-Thu. 5-11, Fri.-Sat. to 11:30, Sun. to 10. **(M)** **AE, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** **AE.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

LA CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provencal. Spcls: escargot au basilic, carre d'agneau provencal, lotte au poivre vert. Res. sug. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 6-11:30. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.-Sat. 6-midnight, Sun. 5-10. **(M-E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: jambalaya, duck and sausage cassoulet, Norwegian salmon with fennel, tomato and tarragon, grilled swordfish. Res.sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat.-Sun. 11 a.m.-5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11, Sun to 10.

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VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. Harpist Wed.–Sat. and Br Sun. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh boccincino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). *Casual. Italian. Spcls: ravioli* fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

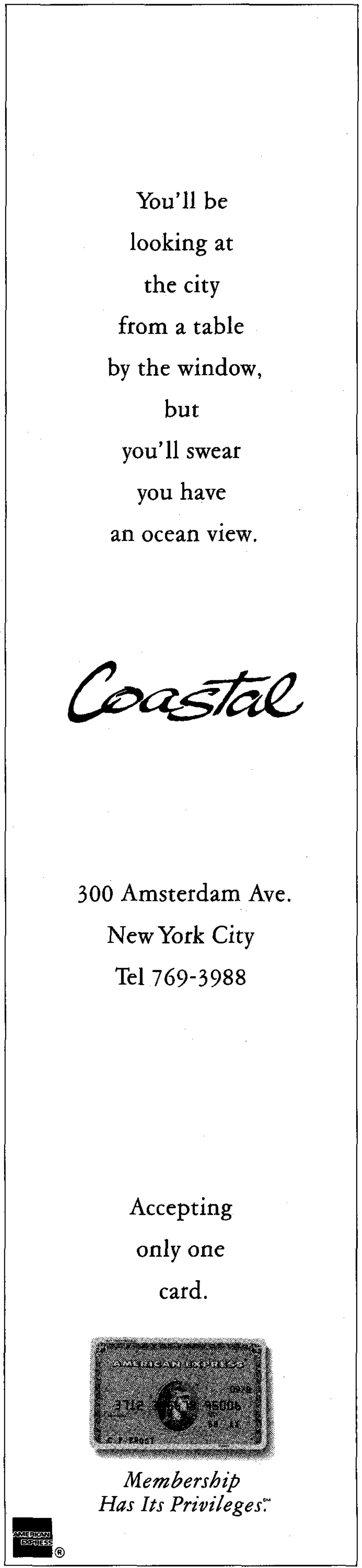
HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30.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D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

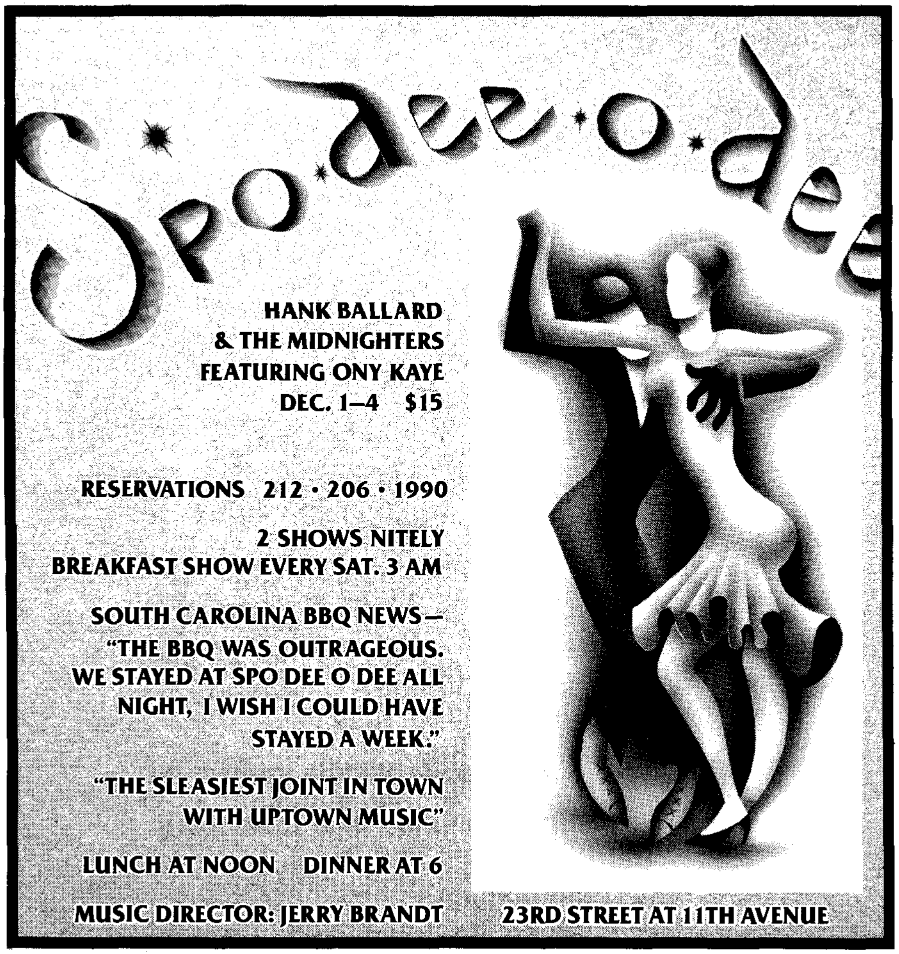
LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. Br Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun.**(M)** **AE, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D



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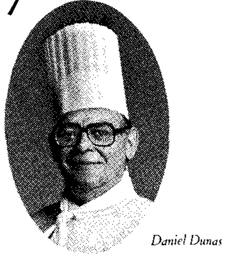
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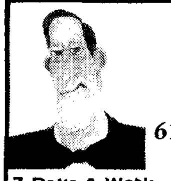

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WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30, Sun. 12:30-10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: smoked tuna and eggplant terrine, fresh foie gras with warm apple and sauternes sauce, sauteed pave of venison, chestnuts and foie gras, braised salmon emince in watercress and riesling cream sauce. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2, Sat. 11 a.m.-2. D daily 6-10:30. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 5-10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.-Fri. noon-2. Br Sun. noon-3. D nightly 6-10:30. After-theater S nightly 10:30-1 a.m. Private parties for 8-60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-9:30. Pre-theatre 5-7. Closed Sat.-Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. **(M)** **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Casual. French. Spcls: roast baby lamb, roast chicken, roasted wild mushrooms. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 6-midnight, Sun. 5-10. **(M-E)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de camarones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-

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Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gallic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 4–11. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steaks, veal, pasta, fresh seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th–45th Sts. (697-6776). Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thu. and Fri. **(I-M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

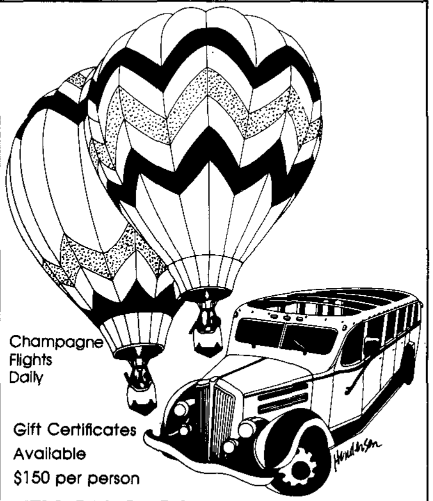
TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**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ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D 4:30–6. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun.

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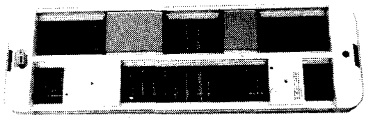

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FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.-Fri. noon-4. D daily 4-11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, bouillabaisse (Fri. only), veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.-Fri. 11:30-2. D Tue.-Thu. 7-10, Fri.-Sat. to 11:30. Pre-theatre D Tue.-Sat. 5:30-7.**(M)** **The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30-midnight, Wed., Fri. and Sat. from 5, Sun. 6-11.**(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L and pre-theater D. Free D parking. Ent. Mon.-Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Dancing. Private parties. Closed Sun.-Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. **(I-M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. **(M)** **AE, CB, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also**256 East 49th St.** (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.-Fri. noon-3. D Mon.-Sat 6-midnight, Sun. 5-10. **(M-E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.-Sun. 6-10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Fri. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4:30. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh salmon Park Ave. Res. sug. Open for L and D Mon.-Sat. 11:30 a.m.-9:30. Private parties for 20-200. Sidewalk cafe. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

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LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak swordfish. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbet. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

MONDRIAN—5 E. 59th St. (935-3434). Formal. American/French. Spcls: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate dacquoise. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10:30. Private party room for 30. Closed Sun. **(E)** **AE, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D daily 5:45–11. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of on

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TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA MIA—55 E. 59th St. (755-8081). Casual. Italian. Spcls: broiled Florida red snapper, veal Sorentino, chicken Valdostana, fettuccine verde. Res. sug. L Mon.–Sat. 11 a.m.–3:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. Br Sat.–Sun. noon–3:30. D daily 5–10. S daily 10–midnight. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE PIERRE—2 E. 61st St. in The Pierre (940-8185). Formal. French. Spcls: oysters in puffed pastry with lettuce butter sauce, individual rack of lamb with stone ground mustard and turnip gratin, warm chocolate gateau with pear coulis and white chocolate ice cream. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

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FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FLAMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, DC, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 3–midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D daily 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 6–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

METRO—23 E. 74th St. (249-3030). Dress opt. American. Spcls: buckwheat crepe with red caviar and poached egg, grilled salmon with ginger vinaigrette, clay pot roasted chicken. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3:30. D Mon.–Sat. 6–11:30. **(E)** **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.–Sun. noon–2. D daily 4–2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M) AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M) AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M) AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M) AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M) AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M) AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M) AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M) AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M) AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I) AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M) AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I) AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M) AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M) AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M) AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M) AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp *continental, striped* bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M) AE, CB, DC, MC, V.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M) AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E) AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I). AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E) AE, CB, DC, MC, V.**

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Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 30

NEW YORK CONCERT SINGERS, Judith Clurman conductor; soprano Brenda Harris, harpist Grace Paradise, pianist Lalan Parrott. N.Y. premieres by Corigliano, Paulus; works by Schubert, Haydn, Durufle, Poulenc, Bartok, Kodaly, Rimsky-Korsakov, Bernstein. Merkin Concert Hall at 8. $12.

TIMOTHY EDDY, cellist/**GILBERT KALISH,** pianist. Music by Sheila Silver (world premiere), Beethoven, Britten, Chopin. Town Hall at 8. $12.

THOMAS LORANGO, pianist. Works by Haydn, Liszt, Kirchner, Ravel (the latter with Barbara Feldon reading Bertrand poems). Alice Tully Hall at 8. $9, $12.

PATTI AUSTIN/DAVID BENOIT—Carnegie Hall at 8. $25–$30.

HEINRICH SCHIFF, cellist (N.Y. recital debut), with pianist Aci Bertoncelj. Music of Bach, Schnittke, Schubert, Martinu. 92nd Street Y at 8. $8.50–$12.50.

ST. BARTHOLOMEW'S CHOIR, with orchestra, James Litton conductor; organist William Trafka. Mozart's *Requiem,* K. 626; *Ave, Verum Corpus,* K. 618; Sonata in C for Organ and Orchestra, K. 636. Benefit for the Great Music Series. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616, ext. 227), at 8. $15.

AURORA, with guests Baroque-violinist Carla Moore, harpsichordist Edward Brewer. "The Glories of Venice: Monteverdi's World and Beyond": works by Corelli, Vivaldi, Frescobaldi, Castello, Uccelini, Marcello, Picchi. St. Michael's Church, Chapel of the Angels, Amsterdam Ave. and 99th St., at 8. $8.

UNDERGROUND STREETS—Composer-percussionist Norman Riley and quartet; music for Senegalese and Kenyan drums, with projections and dance. Alternative Museum, 17 White St. (966-4444), at 8. $6.

DON BYRON, MARC DRESSER, GERRY HEMINGWAY, BRANDON ROSS—Compositions and improvisations for clarinet, bass clarinet, guitar, acoustic bass, percussion and trapp set. P.S. 122, First Ave. and 9th St. (477-5288), at 8:30. $6.

EXA LOUISE BROWN, pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ROBERT ROUTCH, hornist, with violinist Carmit Zori, pianist Erika Nickrenz; also Confluence quartet, with Routch, pianist Harold Danko, bassist Francois Grillot, percussionist C.J. Everett. Schubert-Routch; also jazz. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JEANNE BEAUVAIS, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ST. THOMAS CHOIR, Gerre Hancock director. Victoria's *Missa o quam gloriosum est regnum.* St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

JUILLIARD STUDENT CONDUCTORS, with orchestra. Alice Tully Hall at 1. Free.

JOAN FORSYTH, pianist. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

AIRTO AND FLORA PURIM—Brazilian music for vocalist and percussion. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

STEVE TURRE AND EXPLORATIONS—"Modern Root Music" by Turre, for conch-shell choir with *dijeridoo,* jazz/blues brass, and Latin percussion. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

ARIEL STRING QUARTET—Classical and popular music. Atrium, 575 Fifth Ave. at 47th St., at noon. Free. (Also Mon. and Tue., 11/28, 29.)

TONI DE SOUZA BAND—Original music, blend of Brazilian rhythms and jazz. Parsons Cinema, 66 Fifth Ave., between 12th–13th Sts., at 12:30. Free.

FOSTINA DIXON AND THE WINDS OF CHANGE—Jazz and gospel. Brooklyn Public Library Stone Ave. branch, 581 Mother Gaston Blvd., at 3:30. Free.

Thursday, December 1

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Krystian Zimerman. Zwilich's *Symbolon;* Lutoslawski's Piano Concerto (U.S. premiere); Mendelssohn's Symphony No. 3, "Scottish." Avery Fisher Hall at 8. $7.50–$35.

DAVID JOLLEY, French-hornist, with pianist Sarah Rothenberg. Music of Schubert, Poulenc, Terry Riley (premiere), Hamilton, Machaut, and an anonymous 14th-century piece. 92nd Street Y at 8. $8.50–$12.50.

SPECULUM MUSICAE, with mezzo-soprano Katherine Ciesinski, bass-baritone Jan Opalach, soprano Christine Schadeberg. Tribute to Elliott Carter honoring his 80th birthday. Carter works, and world premieres of works written for the occasion by Boulez, Lutoslawski, Babbitt. Merkin Concert Hall at 8. $10.

FINE ARTS QUARTET—Music of Wolf, Shostakovich, Beethoven. Frick Collection, 1 E. 70th St. (288-0700), at 5:45. Free (phone for availability).

SERENADE, a "Musical Tribute to Dr. Mathilde Krim," researcher and founder of the American Foundation for AIDS Research. Benefit for the foundation, with the Orchestra of St. Luke's, Isaac Stern, Leonard Bernstein, Placido Domingo, Emanuel Ax, James Levine, special guest appearances, and jazz-gospel sextet Take 6. Carnegie Hall at 8. $100–$250 (247-7800).

CHANUKAH CONCERT—Yerachmiel Begun and the Miami Boys Choir; Lenny Solomon and Shlock Rock. Yeshiva University, Amsterdam Ave. and 186th St. (960-5488), 8. $13; in advance, $10.

EUGENE CHADBOURNE, guitarist. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $6.

MANHATTAN BAROQUE ORCHESTRA, Kenneth Cooper conductor. Music of Bach, Vivaldi, Purcell. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich director. Music by Berio, Stravinsky, Chou, Tabacchi, Korf. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

RALPH MARKHAM, KENNETH BROADWAY, duo-pianists. Music by Czerny, Rachmaninoff, Ravel. WQXR Auditorium, New York Times Building, 229 W. 43rd St. (245-4771), at 7. Free.

PAUL FLECKENSTEIN, organist. Works by Bruhns, Bach, Mozart, Mendelssohn. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHAMBER SOUND—Music by Scott Joplin arranged for winds. New York Public Library Webster branch, York Ave. at E. 78th St., at 7. Free.

ARIEL STRING QUARTET—See 11/30.

BRONX ARTS ENSEMBLE & SINGERS—Annual St. Nicholas Day celebration. Musical settings of Old Dutch carols, narrative by Robert Kornfeld. McGinley Center Ballroom, Fordham University Bronx Rose Hill Campus at Southern Blvd. Free. See also Sat. and Sun.

BARGEMUSIC—Cellist Charles Curtis, violinist Ida Kavafian, pianist Shigeo Neriki, violist Steven Tenenbom. Faure's Piano Quartet in g Op. 45; Brahms's Piano Quartet in A Op. 26. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

MAREDA GATHER-GRAVES, soprano, with pianist Elaine Toscanini. Bronx Community College Guggenheim Hall, Room 105, University Ave. and W. 181st St., at 12:30. Free.

Friday, December 2

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; pianist Leon Fleisher. Lidholm's *Kontakion;* Prokofiev's Piano Concerto No. 4; Sibelius's Symphony No. 5. Carnegie Hall at 8. $14, $18.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor. Bach's complete "Brandenburg" Concertos, with member soloists: violinist Paul Peabody, trumpeter Scott Thornburg, flutist Elizabeth Brown, harpsichordist Edward Brewer. BMCC Triplex, 199 Chambers St. (842-1818), at 8. $12.

NEW YORK PHILHARMONIC—See 12/1.

JANOS STARKER, cellist. Works of Beethoven and cellist composers. Metropolitan Museum at 8. $16.

DAVE McKENNA, pianist. "Jazz at 6," New School, 66 W. 12th St. (77-5797), at 6. $7.

ANTOINE ZEMOR, pianist. Music by Beethoven, Ravel, Chopin. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Benefit for the school: $8.

MICHAEL ROBINSON, keyboardist. Works for computer synthesizers. Washington Square Church, 135 W. 4th St. (777-2528), at 9. $5.

STEEL & BAMBOO—Improvisations for flutes, by Robert Dick and Steve Gorn. Greenwich House, 27 Barrow St. (206-1050), at 8. $8.

EUGENE CHADBOURNE—See 12/1.

THE KINANDERS PRESENT—Vocal and other Christmas music, with two pianos, auto-harps, and recorder. Excerpts from Bach's *Magnificat* and Handel's *Messiah;* Bach Chorales, Rubinstein's *Seraphic Song.* Also Christmas carols with audience-participation. Hotel Wellington Laurelton Room, Seventh Ave. and 55th

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St., at 7:30. Contribution.

ARIEL STRING QUARTET—See 11/30.

MICHAEL CHANG, vocalist. Lincoln Center Library at 4. Free.

ILENE WEISS AND THE SEATTLES—Folk music. Grand Central Terminal main waiting room, off 42nd St. west of Lexington Ave., at 12:30. Free.

CARRIE—Singer-songwriter, with guitar. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Audience jam session, with vibraphonist Warren Chiasson. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

QUEENS COLLEGE—At 1:30: Queens College Jazz Ensemble, Jimmy Heath director. At 2:45: Peter Lewy, cellist; senior recital. At 4: Deborah Pellkofer, flutist; M.A.-in-performance recital. Each at Rathaus Recital Hall, LIE and Kissena Blvd., Flushing.

DAVID JONES—English-music hall songs and stories. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-9414), at 8 and 9:30. $6.

Saturday, December 3

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Yosif Feigelson, mezzo-soprano Susanne Mentzer, tenor Jon Garrison, bass-baritone John Cheek. Carter's *The Minotaur,* complete ballet music (premiere); Saint-Saens's Cello Concerto No. 1; Stravinsky's *Pulcinella.* 92nd Street Y at 8. $20–$25.

JUDY COLLINS—Carnegie Hall at 8. $17.50–$25.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Krystian Zimerman. Zwilich's Concerto Grosso 1985; Lutosawski's Piano Concerto; Mendelssohn's Symphony No. 3, Scottish. Avery Fisher Hall at 8. $7.50–$35.

COSMOPOLITAN SYMPHONY ORCHESTRA, Gerhard Samuel conductor; violinist Eric Grossman. Haydn's Symphony No. 33; Stravinsky's Violin Concerto in D; Schumann-Mahler's Symphony No. 4. Town Hall at 2. $5.

A CHRISTMAS OFFERING—Performers include Mark A. Truitte, Steven Frankel, Gina Breedlove, A.G.E. Ensemble. Christmas spirituals and gospel carols. Merkin Concert Hall at 8. $20.

GUARNERI STRING QUARTET—Works of Mozart, Webern, Puccini, Wolf, Sibelius. Metropolitan Museum at 8. $16.

SHANGHAI STRING QUARTET—Music of Haydn, Beethoven, Debussy. Washington Irving High School, Irving Pl. at 16th St., at 8. $3.

AN EVENING OF ALL-CHAPIN MUSIC—World Hunger Year concert, with Tom Chapin, Steve Chapin, Jim Chapin, and Harry Chapin's band—John Wallace, Howie Fields, Ron Palmer. Town Hall at 8. $10, $18; also $50, $100 (629-8850).

FESTIVAL OF LIGHT—Miles Davis, Philip Glass, Mickey Hart, the Gyuto Monks Tibetan Tantric Choir; Richard Gere host. Program includes Tantric rituals. Benefit for the Gyuto Tantric Monastery and Tibet House's cultural program for Tibetan refugees. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $25.

KRACKHOUSE—Mike Sappol, bassist-vocalist; Doug Henderson, guitarist-bassist-piezo tap dancer, vocalist; Matthew Ostrowski, on tapes, synthesizer, drum machine, vocals, et al. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $6.

MUSIC OF AZERBAIJAN AND ARMENIA, performed by Kavkazi. Greenwich House, 27 Barrow St. (206-1050), at 8. $10.

L.D. FRAZIER—"Hot gospel." Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

SERIOUS BIZNESS—Jaribu and Ngoma Hill, with guest folksinger Odetta. Sign-interpreted. City College Davis Hall, 133rd St. and Convent Ave. (690-4100), at 8. $15.

MICHAEL ROBINSON—See 12/2.

THE ART MOB—12-voice a cappèlla group, with contemporary American, Irish, English, gospel, sacred-harp, and camp-meeting music. Phyllis Kind Gallery, 136 Greene St. (691-6453), at 8. Donation.

JEANNE BEAUVAIS, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

TRIBUTE TO JEAN SIBELIUS, by the Sibelius Society. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ELIZABETH LAUER, pianist. Lincoln Center Library at 2:30. Free.

ROSEWOOD CHAMBER ENSEMBLE—"Bach by Candlelight"; music performed by the ensemble and guest artists bassist Joel Mitchell, harpsichordist Jeffrey Schindler. Sunnyside Reformed Church, 48th St. and Skillman Ave., Sunnyside, Queens, at 8. $9.

JOEL ALLEGRETTI, on guitar and oud. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-9414), at 8 and 9:30. $6.

BRONX ARTS ENSEMBLE—See 12/1. Today, at Bartow-Pell Mansion Museum, Shore Rd., Pelham Bay Park, Bronx), at 2. Free tickets necessary (549-1899).

Sunday, December 4

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Ursula Oppens. Gould's Concerto Grosso (world premiere); Carter's Piano Concerto; Leon's *Kabiosile* (world premiere); Harrison's *Elegiac Symphony* (No. 2) (N.Y. premiere). Carnegie Hall at 3. $11–$19.

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; oboist Heinz Holliger. Handel's *Music for the Royal Fireworks;* Carter's Oboe Concerto (N.Y. premiere); Brahms's Symphony No. 4. Carnegie Hall at 8. $14, $18.

I SOLISTI VENETI, Claudio Scimone conductor. All-Vivaldi program, including "Winter" from *The Four Seasons.* Avery Fisher Hall at 3. $10–$18.

TATIANA TROYANOS, mezzo-soprano/**JAMES LEVINE,** pianist. Music by Ravel, Brahms, Wolf, Tosti, Mahler. Alice Tully Hall at 3. $22.

NEW YORK CHAMBER SYMPHONY—See 12/3. At 3.

E. SCOTT BRUBAKER, hornist, with mezzo-soprano Katherine Ciesinski, pianist Ron Levy. Music of Nelhybel, Gliere, Scriabin, Borodin, Glazunov, Brahms, Handel, Cooke, Hindemith. Weill Recital Hall at Carnegie Hall at 8:30.

DONG-SUK KANG, violinist/**KUN-WOO PAIK,** pianist. Works by Brahms, Saint-Saens, Falla, Prokofiev. Alice Tully Hall at 8. Benefit: Korea Music Foundation: $25.

KEVIN LAWRENCE, violinist (N.Y. recital debut), with pianist Juliana Osinchuk. Music by Mozart, Prokofiev, Janacek, Copland, Joan Shatin Allen (N.Y. premiere) . Merkin Concert Hall at 2. $10.

EMILY WHITE, pianist. Chopin program, by winner of the auditions of the Chopin Foundation Council of Greater New York. Weill Recital Hall at Carnegie Hall at 2:30. $10.

SPONTANEOUS WINDS—Weill Recital Hall at 5:30.

ALBORADA LATINA CHAMBER ENSEMBLE—"A Musical Tour of Latin America": a family concert, with music and songs of Mexico, Cuba, Brazil, Venezuela, others; also songs of Chanukah. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 2:30. $4; children, free.

HEBREW ARTS SCHOOL GALA—Tenth-anniversary celebration of Abraham Goodman House; program includes world premiere by Robert Starer. Merkin Concert Hall at 7. $250 (two tickets), including champagne reception. Also $500, $1,000.

ETHICAL CULTURE CHAMBER ENSEMBLE—Flutist Julius Baker, oboist Henry Schuman, harpsichordist Gerald Ranck, cellist Richard Locker. Music of Bach, Couperin, Telemann, Handel, Quantz. N.Y. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

DESSOFF CHOIRS, Amy Kaiser conductor. "A Fanfare for Chorus and Brass": music by Hindemith, Bruckner, Dufay, Schutz, Scheidt, and Christmas carols. Holy Trinity Church, 316 E. 88th St. (289-4100), at 5. $8.

MEMBERS OF THE NEW YORK PHILHARMONIC—Violinist Kenneth Gordon, cellist Gerald Appleman, pianist Harriet Wingreen. Dvorak's "Dumky" Trio; music by Bloch, Haydn, Saint-Saens. Temple Shaaray Tefila, 250 E. 79th St. (535-8008), at 3. $7–$40.

KATIA ZALLAS, soprano (N.Y. recital debut), with pianist Walter Hilse. Songs by Rameau, Granados, Dvorak, Falla, others; also ballads by Zallas (premiere). St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $5.

DAVE McKENNA, jazz pianist, "Solo." "Heavenly Jazz," at Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $8.

ASCENSION CHOIR/LEVIN BAROQUE ENSEMBLE, Dennis Keene conductor; harpsichordist Edward Brewer, organist Mark Kruczek, sopranos Susanne Peck and Kathy Theil. "A Festival of Italian Baroque Music": Pergolesi's Mass in F for four choirs and two orchestras; Vivaldi's *Magnificat;* Monteverdi's *Gloria*; music for multiple choirs by Gabrieli. Church of the Ascension, Fifth Ave. at 10th St., at 8. $8.

FABRANGEN FIDDLERS—Celebration of Jewish life with progressive Klezmer music. 92nd Street Y at 8. $10.

ST. JAMES'S CHURCH CHOIR, with orchestra and soloists; organist John Michniewicz; Claudia Dumschat conductor. Christmas portion of Handel's *Messiah;* Handel's Organ Concerto in g. Madison Ave. and 71st St. (288-4100), at 4. Free.

WEST VILLAGE CHORALE, Gwen Gould director. Music by Monti, Praetorius, Distler, and early music on period instruments. Church of St. Luke-in-the-Fields, 487 Hudson St., between Christopher and Barrow Sts. (499-1611), at 7:30. $10.

MICHAEL PARLOFF, flutist, with pianist Warren Jones, oboist John Ferrillo, cellist Jerry Grossman, harpsichordist Martin Goldray. Copland, Kennan, Piston, Griffes, Barber, Carter. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 4. Free.

JACK A. GREBB, organist. All-Bach program, including Prelude and Fugue in C, to benefit the Alliance for the Mentally Ill of New York State. Church of St. John the Evangelist, First Ave. and 55th St., at 7:30. $5.

RIVERSIDE CHORAL SOCIETY, David Castleberry conductor, with the Wagner College Choir. Poulenc's *Gloria;* Schubert's Mass in G. Riverside Church, the Drive at 120th St. (222-5900), at 3; $5.

BACH VESPERS—Spoken Vespers, with Advent music by Bach for organ, played by Nancianne Parrella and Frederick Grimes. Holy Trinity Lutheran Church, Central Park West at 65th St. (877-6815), at 5. Offering.

ST. BARTHOLOMEW'S—See Dance, below, "Flower Hujer."

ST. THOMAS CHOIR, Gerre Hancock organist and choirmaster. Music by Ayleward, Howells, Piccolo. St. Thomas Church, Fifth Ave. and 53rd St., at 4. Free.

HEBREW ARTS CHORALE, Elayne Robinson Grossman conductor; with piano, guitar, and tof. Chanukah concert, with classic and contemporary Jewish music in Yiddish, English, Ladino, and Hebrew; also a singalong. JASA Green Auditorium, 40 W. 68th St. (724-3200), at 2. $2.

THE WAVERLY CONSORT—"Christmas in the Middle Ages." The Cloisters, Ft. Tryon Park, at 1:30 and 3:30. $20. Phone for availability.

PUERTO RICO SINGS—Music of the 19th and 20th centuries. Repertorio Espanol, at Equitable Tower, Seventh Ave. and 50th–51st Sts. (889-2850), at 3. $18.

THE ART MOB—See 12/3.

HUDSON CHAMBER SOCIETY—Chamber music. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, Abba Bogin conductor; member soloists. David Katz Memorial Concert: Prelude to Wagner's *Die Meistersinger;* Haydn's *Sinfonia Concertante;* Beethoven's Symphony No. 3, "Eroica." Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-275-5000), at 7. $10–$15; with buffet, $75.

LYUDMILA & FIMA FARBERG, singer and pianist, with clarinetist Mikhail Bleykhman. Chanukah, Russian, and classical music. Brooklyn Museum, 200 Eastern Pkwy., at 12:30. Free with admission.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE—"Homage to the Grand Dames of American Music": works by Seeger, Talma, Gideon, Fine. Prospect Park Picnic House, PPW at 3rd St., Brooklyn, at 3. $5 (718-965-8950).

ORCHESTRA OF ST. LUKE'S, Fred Sherry conductor; St. Ann's School Chorus, organist Anthony Newman on the 1926 Skinner organ, alto Mary Ann Hart, baritone William Parker. Music of Bach, Messiaen, Mozart, Bach. St. Ann's Church, 157 Montague St., Brooklyn Heights (718-834-8794), at 4. $15.

DAVID FEDELE, flutist, with pianist Linda Mark. Works of Bach, Martinu, Boehm, Quantz, Varese, Muczynski. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 2. $12.50.

GRACE CHORAL SOCIETY, Alexander Rom conductor; Haydn-Mozart Chamber Orchestra, flutist Andrea Schewe, and vocal soloists. Haydn's "Lord Nelson" Mass; Bach's *Magnificat* and selections from his Suite No. 2 in b for Flute and Strings. Grace Church, 254 Hicks St. near Joralemon St., Brooklyn Heights (718-624-2664), at 4. $8.50; in advance, $7.50.

BRONX CONCERT SINGERS, Daniel Radtke director; orchestra and soloists. Handel's *Messiah;* a new work by James Bassi. St. Paul's Lutheran Church, 1891 McGraw St., Bronx (892-1206), at 4. $6.

ROSEWOOD CHAMBER ENSEMBLE—See 12/3. Today at St. Matthias Church, 58-15 Catalpa Ave., Ridgewood, Queens, at 3.

BRONX ARTS ENSEMBLE—See 12/1. Today at Church of the Mediator, Kingsbridge Ave. and W. 231st St. (549-1899), at 2. Free tickets required.

BARGEMUSIC—See 12/1. Today at 4.

Monday, December 5

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Anthony Elliott, tenor Vinson Cole, mezzo-soprano Florence Quivar. A benefit tribute to the Harlem School of the Arts' 25th-anniversary year. Schubert's *Rosamunde* Overture; Mendelssohn's Symphony No. 3, "Scottish," second and third movements; Tchaikovsky's Variations on a Rococo Theme; Intermezzo from Puccini's *Manon Lescaut;* arias from Puccini's *La Boheme* and Saint-Saens's *Samson et Dalila;* excerpts from Bizet's *Carmen.* Apollo Theater, 253 W. 125th St. (864-0372), at 8. $10–$25.

NEW YORK PHILOMUSICA—Mozart's Quartet in g, K. 478; Ligeti's Trio for Violin, Horn, and Piano; Dvorak's Quintet in A Op. 81. Merkin Hall at 8. $15.

NEW YORK CITY SYMPHONY, David Eaton conductor; Michala Petri, recorder. Beethoven's "Prometheus" Overture; Vivaldi's Concerto for Recorder RV 443; Jacob's Suite for Treble Recorder and Strings (N.Y. premiere); Haydn's Symphony No. 104, "London." Alice Tully Hall at 8. $15.

RAPHAEL TRIO—Opening concert in a series of four, presenting the complete Beethoven piano trios. Tonight: Op. 1, No. 1; Trio in E flat, WoO 38; Op. 70, No. 1, "Ghost." Town Hall at 8. $12.

HERE'S LIFE INNER CITY—"Evening of Hope," benefit concert, with Steve Green, Alvin Slaughter, Pilgrim Tabernacle Choir. Carnegie Hall at 8. $16.50–$20.

STANLEY YERLOW, pianist. All-Chopin program. Weill Recital Hall at Carnegie Hall at 8. $20.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Music of Bazelon, Lifchitz, Ohana, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ALICIA CHAPMAN, oboist/**COLETTE VALENTINE,** pianist. Music by Arnold, Bach, Britten, Kalliwoda. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ARIEL STRING QUARTET—See 11/30.

ANITA ARONOFF, soprano. Operatic arias, also songs for Chanukah and Christmas. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

DONNELL LIBRARY CENTER—At 2:30: pianist Darrell Rosenbluth. At 6: Elizabeth Hodes in "La Musique de Piaf." 20 W. 53rd St. Free.

Tuesday, December 6

RUDOLF SERKIN—Carnegie Hall recital canceled.

NEW YORK PHILHARMONIC—See 12/3. Tonight, 7:30.

ALEXANDER STRING QUARTET—Haydn's Quartet in g, Op. 74, No. 3; Ho Joon Park's String Quartet No. 2, "Summer" (world premiere); William Thomas McKinley's String Quartet No. 7 (world premiere, honoring McKinley's 50th birthday); Brahms's Quartet No. 1. 92nd Street Y at 8. $8.50–$12.50.

NEW YORK WOODWIND QUINTET, with pianist Gilbert Kalish. Carter's Quintet; Peter Winkler's *Recitativo e Terzetto* for Clarinet, Oboe, and Bassoon (N.Y. premiere); Etler's Quintet No. 1; Dvorak-Baron's Piano Quintet in A (world premiere of transcription). Merkin Concert Hall at 8. $12.

JUILLIARD SYMPHONY, Otto-Werner Mueller conductor; cellist Gustav Rivinius. Schubert's "Unfinished" Symphony; Milhaud's Cello Concerto No. 1; Franck's Symphony in d. Alice Tully Hall at 8. Free tickets, 874-7515.

LYRIC PIANO QUARTET (N.Y. debut)—violinist Glenn Dicterow, violist Karen Dreyfus, cellist James Kreger, pianist Gerald Robbins. Beethoven's Piano Quartet in

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MUSIC & DANCE

C; Dvorak's Piano Quartet No. 2; Brahms's Piano Quartet No. 1. Merkin Concert Hall at 2. $6.

COMPOSERS CONCORDANCE—Music by Goeb (premiere), Swack (premiere), Tompkins (premiere), Pehrson (premiere), Lifchitz, Bell, Ruzicka, Lazarus. New School, 66 W. 12th St. (741-5690), at 8. $3.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich director. Works by Levitan, Noon, Crumb, Berio, Walker, Albright. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

S.E.M. ENSEMBLE—Music by Neill (premiere), Kotik (premiere), Bach, Rzewski. Paula Cooper Gallery, 155 Wooster St. (674-0766), at 8. $10.

HOLIDAY CONCERT—Baroque and holiday music, on the C.B. Fisk pipe organ. The Little Church Around the Corner, 1 E. 29th St., at 12:30. Free.

THOMAS KAURICH, pianist. Works of Ives, Haydn, Chopin. Trinity Church, Broadway and Wall St., at 12:45. Free.

ST. THOMAS CHOIR, Gerre Hancock director. Music of Ayleward, Purcell. St. Thomas Church, Fifth Ave. and 53rd St., at 5:30. Free.

ARIEL STRING QUARTET—See 11/30.

WESTERN WIND—Chanukah and other seasonal music for vocal ensemble. Winter Garden, World Financial Center, Battery Park City, at 12:15. Free.

YORK COLLEGE JAZZ WORKSHOP, with Benny Powell and Bill Saxton guest artists. York College, CUNY, atrium on Guy Brewer Blvd. at Liberty Ave., Jamaica, Queens, at noon. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 11/28 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Battle, Nucci, Matteuzzi, Dara, Furlanetto. 11/29 at 8: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci,* Siciliani conducting; Dimitrova, Bybee, Kraft, Mauro, Fondary/Soviero, Giacomini, Pons, Schexnayder, Laciura. 11/30 at 8: Bizet's *Carmen,* Domingo conducting; Vergara, Studer, Lakes, Diaz. 12/1 at 8: Puccini's *Madama Butterfly;* Chung conductor; Watanabe, Boozer, Lamberti, Nucci. 12/2 at 8: *Cavalleria Rusticana;* same as 11/29, except Amara for Dimitrova/*Pagliacci*; same as 11/29. 12/3 at 1:30: *Il Barbiere di Siviglia;* same as 11/28. 12/3 at 8: *Carmen,* Domingo conducting; Horne, Tokody, Veriano Luchetti (debut), Lafont. 12/5 at 8: *Cav/Pag;* same as 11/29.

Other

AMAHL AND THE NIGHT VISITORS, by Menotti, who has restaged his Christmas opera. The Little Orchestra Society, Dino Anagnost conductor, with soloists, the Orpheon Chorale and students from American Ballet Theatre's School of Classical Ballet. Alice Tully Hall, 12/1 at 1 and 6; 12/2, 3 at 6 and 8. $15, $25. Note: Sat. performances, and Thur. matinee, sold out. Thur. at 6 is a benefit; $75, including a family-fun buffet.

H.M.S. PINAFORE—The New York Gilbert & Sullivan Players, with John Reed as Sir Joseph Porter K.C.B. Symphony Space. 11/30, 12/1, 2, 7, 8, 9 at 8; 12/3, 10 at 3 and 8; 12/4, 11 at 3. $15–$25; seniors, children $5 less.

LA VIE PARISIENNE, by Offenbach (see Peter G. Davis's review, this issue). Opera at the Academy in an English version; musical adaptation for electronic and acoustic instruments by conductor Christopher Berg. New York Academy of Art, 419 Lafayette St. (677-8960). 11/29–12/2 at 8. $25; half-price for students and seniors.

AMATO OPERA—Verdi's *Falstaff.* 319 Bowery at 2nd St. (228-8200). 12/3, 10, 16, 17, 31, 1/7 at 7:30; 12/4, 11, 1/8 at 2:30. $12.

IL TROVATORE, by Verdi. Manhattan Opera Association, staged version conducted by Gregory Buchalter, directed by Martin Broms. I.S. 44, William J. O'Shea Junior High School, 100 W. 77th St. (769-4217). 12/2, 10 at 7:30. $10.

LA BOHEME, by Puccini. Fully staged by Deborah Karner, conducted by Gregory Ortega. Regina Opera Company, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 12/3, 10 at 8; 12/4, 11 at 4. $8; seniors $6.

RIGOLETTO, by Verdi. Brooklyn Lyric Opera, at Klitgord Auditorium, N.Y.C. Technical College, Jay and Tillary Sts., Brooklyn (718-837-1176). 12/2 at 8; 12/4 at 3. $8, $10.

LA FAVORITA, by Donizetti. Manhattan Opera Ensemble and Orchestra. Washington Irving High School, Irving Pl. and 16th St. 12/2 at 8. $10.

ORPHEUS IN THE UNDERWORLD, by Offenbach. Village Light Opera Group, at Fashion Institute of Technology, 227 W. 27th St. (279-4200). 12/3, 8, 9, 10, at 8; 12/4, 11 at 2. $9–$18 in advance. At door: $10–$20.

BABES IN TOYLAND, by Victor Herbert. Light Opera of Manhattan holiday operetta, with Raymond Allen as Mr. Toymaker. Playhouse 91, 316 E. 91st St. (831-2000). Through 1/8/89. Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. Note: during holiday period, schedule will change slightly; no performances Christmas or New Year's Day. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

THE DEVIL AND DANIEL WEBSTER, by Douglas Moore, based on Stephen Vincent Benet's tale. Bronx Arts Ensemble, at Gould Memorial Auditorium, Bronx Community College, W. 181st St. and University Ave. (220-6213). 12/2 at 10 a.m. and noon; 12/5, 12 at 11 a.m. and 1. Free.

LA GENERALA ALEGRE, or *The General's Merry Wife,* a zarzuela by Vives and Perrin/Palacios. Repertorio Espanol at Gramercy Arts, 138 E. 27th St. (889-2850). 12/3 at 8, 12/18 at 3. $16.

OPERATIC CONCERT—Soloists of the Latvian State Opera, soprano Solveiga Raja, tenor Ingus Petersons, pianist Ventis Zilberts. CAMI Hall, 165 W. 57th St. (914-636-5669). 12/3 at 5. $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/26/89. Tickets, $10–$48. No performances 11/29, 30. *The Nutcracker* opens 12/1, to run through 12/31. $10–$48.

The Joffrey Ballet

CITY CENTER THEATER—Tickets, $8–$40. The Robert Joffrey Memorial Season. Through 12/4: *The Nutcracker.* 11/29 at 7; 11/30 at 1 and 7; 12/1, 2 at 7; 12/3 at 2 and 7:30; 12/4 at 2. Season ends.

Kuniko Kisanuki

JOYCE THEATER—11/29–12/4. Tickets, $20. World premiere of a solo, *Tefu Tefu 9.* 11/29 at 7:30; 11/30, 12/1, 2 at 8; 12/3 at 2 and 8; 12/4 at 2 and 7:30.

Other

CHRIS KAUFMAN—A solo, *Up From Under.* "The 11 O'Clock New(s)" at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/2, 3 at 11 p.m. $10.

EIKO & KOMA—World premiere of *Tree.* at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 11/29 at 7; 11/30–12/3 at 8; 12/4 at 3. $18.

FLOWER HUJER DANCE THEATRE—A Renaissance dance drama by Flower Hujer and Miller Richardson, *The Juggler of Our Lady,* with music by Frescobaldi, Roncali, others. Also the church choir, James Litton director, in medieval carols. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616). 12/4 at 3. $5.

SETTLEMENT HOUSE DANCES—Works by eight: 12/1, 2, 10, 11 at 8—Della-Teza, Kirsch, McCabe, Pivar. 12/3, 4, 8, 9—Lilly, Parker, Saiu, Townsend. University Settlement House, 184 Eldridge St. at Rivington (475-6961). $8, or $12 for both programs.

SUSAN MARSHALL AND COMPANY—The Guggenheim Museum's Works and Process: excerpts from *Interior With Seven Figures.* Guggenheim Museum, Fifth Ave. at 89th St. (360-3503). 12/2, 3 at 8. $10.

WAVES—Jazz company from Philadelphia. 17 pieces to music by Aretha Franklin, Herbie Hancock, others. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080). 12/2 at 7:30. $7–$10.

YVONNE MEIER—Premiere of her *Danceperformance III.* St. Mark's Church-in-the-Bowery, Second Ave. and 10th St. (674-8112). 12/1, 2, 3, 4 at 8:30. $7.

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OTHER EVENTS

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FAIRS AND BAZAARS are everywhere this month. Some have puppet shows, games, and plays, while others have crafts, food, jewelery, et al for sale. Many have children's activities and plenty of interesting presents too. Christ Church Day School, Park Ave. at 60th St. (580-3930), will have a puppet show, Arnie the Magician, face painting, mini-golf, and shopping at their **Holiday Fair.** 12/3, 10:30 a.m.–3:30. $3.50 includes lunch for children . . . The **Tibetan-Asian Bazaar** will feature modern and antique art, artifacts, and jewelry, plus Tibetan books and food. 12/3, 4, 10:30 a.m.–6. Eastside International Community Center, 330 E. 45th St. (989-1829). $2 . . . The **WBAI Crafts Fair** takes place in Columbia University's Ferris Booth Hall, 115th St. and Broadway (279-0707). 300 craftspeople will be selling ceramics, housewares, quilts, jewelry, and more. 12/2, 9, 16, 5–9; 12/3, 4, 10, 11, 17, 18, noon–7. $5 . . . Martin Luther King High School, 122 Amsterdam Ave., at 65th St. (866-2239) will be the location of the American Arts & Crafts Alliance's **Lincoln Square Christmas Crafts Festival.** You'll find blown glass, designer wearables, gold and silver sculpture on 12/3, 10, 11 a.m.–7; 12/4, 11, 11 a.m.–6. $4 . . . While children are playing games and getting their faces painted, parents can bid on toys, books, records, used clothing, and household items at the live auction of the **P.S. 41 Winter Bazaar,** 116 W. 11th St. (741-1099). 12/3, noon–6 . . . **JASA** is holding a **Benefit Bazaar and Flea Market** on 12/4, 10:30 a.m.–5, 40 W. 68th St. (724-3200). Jewelry, housewares, and fun stuff will be offered . . . New York Women for Racial and Economic Equality will be selling international and local crafts, giving psychic readings, and holding a raffle at the **WREE International Crafts Fair and Festival of Children's Rights,** Lincoln Sq. Neighborhood Theater, 250 W. 65th St. (385-1103). 12/3, 10 a.m.–6; 12/4, 2–6. $1, children free . . . **Friends of Animals** is sponsoring a pottery and art sale to benefit their cause of protecting animals ; 1841 Broadway, at 60th St., Rm. 901 (247-8120). 11/30, 6–10; 12/1–4, 7–9, 9 a.m.–5 . . . Menorahs, a ceramic hallah tray, Chanukah candles, and a wooden dreidle can be found at the **Judaica Crafts Fair** held at Ansche Chesed, 251 W. 100th St. (865-0600). 12/3 at 8, $6; 12/4, noon–5:30, $3, children $1 . . . The **First Unitarian Church,** 50 Monroe Pl., Brooklyn Hts. (718-624-5466) will have gourmet holiday baskets, decorations, and Christmas music on 12/3, 10 a.m.–4 at their **Unfair** . . . Silver napkin rings, frames, baby rattles, thimbles, and bridal handkerchiefs can be found at **Christmas in Richmondtown,** 12/4, 10 a.m.–4. Third County Courthouse, Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1617) . . . Deck your halls with wreaths, mistletoe, and greens from the **Queens Botanical Garden Society Holiday Fair**, 43-50 Main St., Flushing (718-886-3800) on 12/3, 4, 11 a.m.–5. The Sunnyside Chorus will sing Christmas carols at the tree-lighting ceremony at 4 on Sun. and Ralph Snodsmith will answer gardening questions from noon–2 on Sat. . . . While out in Queens stop in at the **Sunnyside Gardens Community Association Holiday Boutique**, 51-01 39th Ave. (718-672-4133). From 9:30 a.m.–10 a.m. children can do some top-secret shopping, and at 10 a.m. adults can also see and buy the stocking-stuffers and gifts. 12/3, 10 a.m.–3 . . . The **Queens County Farm Museum** will have lots of handmade and homemade gifts and food. 12/3–4, 11 a.m.–4, 73-50 Little Neck Parkway, Floral Park (718-347-FARM) . . . An orchid expert will assist growers, inspect problem plants people bring from home, and answer questions at the **Brooklyn Botanic Garden Orchid Sale.** 12/3, 10 a.m.–4. Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433) . . . **Families First Holiday Gift Sale** will sell toys, ornaments, and crafts at 250 Baltic St., Brooklyn (718-237-1862). 12/1, 2:30–4:30; 12/2, 10 a.m.–12:30.

CALENDAR NOTES FOR DECEMBER have mostly one theme: the holidays. Watch 20,000 lights go on, listen to the Boys Choir of Harlem and Maureen McGovern, and watch a skating show at the 56th annual **Tree Lighting at Rockefeller Center** on 12/5 at 5:30 . . . The **Lever House Carousel** will start turning on 12/2. See the prancing horses, toys, and towers at Park Ave. and 53rd St. . . . Saks, B. Altman's, Lord & Taylor, and other stores along Fifth Avenue have set up their animated Christmas displays depicting old-fashioned scenes and Christmas stories . . . A **Wreathmaking Workshop** will be given by the Queens Botanical Garden Society, 43-50 Main St., Flushing (718-428-8400) on 12/6 at 7:40. $37 . . . Create your own menorah, dreidel, or mobile at the Yeshiva University Museum's **Chanukah Delights Crafts Workshop,** Furst Hall, Rm. 501, Amsterdam Ave. at W. 185th St. (960-5390). 12/4, 2–4. $3, children $2.50 . . . If you don't want to make anything and just want to be entertained by clowns, a chorus, and games, go to the **Indoor Chanukah Festival,** Hillel House, Brooklyn College, 2901 Campus Rd., Brooklyn (718-859-1151). 12/4, 11:30 a.m.–3. $2, children $1 . . . **The St. Nicholas Day Celebration at Lefferts Homestead,** Prospect Park Environmental Center, Prospect Park, near Empire Blvd. and Flatbush Ave. Brooklyn (718-965-6505), re-creates 17th-century Dutch traditions such as singing, drinking hot cider, puppet shows, and the arrival of St. Nicholas on horseback. 12/4, 1:30–3:30. Free . . . The Manhattan Savings Bank will present **Alice in Santaland** twice daily (Mon.–Fri, 12:15 and 1:15, through 12/23), 385 Madison Ave., at 47th St. (688-3000). Watch skaters and singers act out this musical fantasy. Free . . . The **Origami Holiday Tree** will be lit and on view through 1/8 at the American Museum of Natural History, C.P.W. at 79th St. (769-5800). Volunteers will be teaching visitors simple origami models at a table next to the tree. Open daily 10 a.m.–5:45, Wed., Fri., Sun. till 9. $3.50, children $1.50 . . . The **Czech Black Light Theatre** presents a five-act show called *Full Pocket* and a children's show called *Puppet Heritage.* Using ultraviolet light, music, poetry, and humor the producers create surrealist images. *Full Pocket:* 12/3, 4, 17, 18, at 7, $15; *Puppet Heritage:* 12/3, 4, 17, 18 at 3, $10. Mazur Theatre, Murphy Center, 555 E. 90th St. (288-3082) . . . Over 2,000 pop, jazz, opera, and classical records will be sold for $1 each at the **Grand Record Sale at Donnell Library Center,** 20 W. 53rd St. (221-7676). 12/2, 3, 1–4:30 . . . A multi-media exploration into Filipino myths and legends will be presented by the Bahay-Bahayan Repertory Co. **Tales of Enchantment** takes place 12/1–11 at 8; 12/3, 4, 10, 11 at 3; $8–$15. Apple Corps Theatre, 336 W. 20th St., (873-9640).

REVELS AND CAUSES—Madison Ave. will be closed between 66th and 72nd Sts. from noon–5 on 12/4, and in place of traffic will be tents, music, and carolers. Over seventy merchants will donate 20 percent of their day's proceeds to charity during **The Madison Avenue Christmas for Children Fund** afternoon (307-5500) . . . A four-hour musical memorial to the tenor-saxophonist John Haley Sims will be held at the New School, 66 W. 12th St. (741-8950). **Party for "Zoot"** is on 12/4 at 7, $200, $100, $40.

LECTURES AND READINGS include some by famous authors this week. The readers at the **Writer Nights** this Mon. will be E.L. Doctorow, Francine Prose, Magda Bogin, and Jaime Manrique. 12/5 at 8, Mitzi E. Newhouse Theatre, Lincoln Center (475-5707). $10 . . . **Brooklyn Accents** is a celebration of Brooklyn literature, journalism, and dramatic arts on 11/30, 9 a.m.–3:30 at St. Francis College, 180 Remsen St. (718-522-2300), Brooklyn Heights. Rosanna Scotto, Hilma Wolitzer, Geoffrey Owens and others will discuss their lives and Brooklyn. $5 . . . A reception and presentation of the 1988 **PEN Writing Awards for Prisoners** will take place on 12/6 at 5:30. PEN Headquarters, 568 Broadway, at Prince St., 4th fl. (334-1660). Free . . . The **Bicentennial Celebration of Australian Literature** reading this Mon. is by Shirley Hazzard *(The Transit of Venus)* and David Malouf *(An Imaginary Life)*. 12/5 at 8, 92nd St. Y, 1395 Lexington Ave. (427-6000). $8 . . . Want to understand **Jennifer Fever?** Author Barbara Gordon will explain the attraction of older men to younger women at the Park Avenue Literary Club lunch at the Sheraton Park Avenue, 45 Park Ave., at 37th St. (685-7676). 12/6 at noon. $55 includes lunch and a copy of her book.

THE MAGNIFICENT CHRISTMAS SPECTACULAR at Radio City Music Hall is celebrating its 10th anniversary. You'll see *The Nutcracker* with 32 dancing bears, *A Christmas Carol*, ice skaters gliding to the hit *Christmas in New York*. Kings, angels, wisemen, and shepherds re-enact the birth of Christ in the Living Nativity. The Rockettes will dance to Parade of the Wooden Soldiers. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). $26–$29. 11/30 at 11 a.m., 2:30, 7:30; 12/1 at 11 a.m., 2:30; 12/3–4 at 9 a.m., noon, 3, 6, 9; 12/6 at 11 a.m., 2:30, 7:30; 12/7 at 11 a.m., 2, 5, 8.

COMPILED BY JENNIFER SEABURY

TOURS

ADVENTURE ON A SHOESTRING—A walk in the Upper East Side Historic District, 12/4 at 3. Phone for meeting place (265-2663). $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. These, 12/4: 1–4, "The Underground Art of City Subways"; $10. 11 a.m.–3: "Inside the Brooklyn Botanic Garden"; $12. 10:30 a.m.–5:30, a studio visit, Alternate Expressions; $45. Also 12/6, 5:30–8: Art tour of the Georgia O'Keeffe show at the Metropolitan Museum; $15.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet on N.E. corner of 42nd St. and First Ave. for a tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

CENTRAL PARK—Walks and talks series. 12/4 at 2: "Which Way Did They Go?" How feathered, furred, and scaled inhabitants survive the winter. Meet at Belvedere Castle, 79th St., south of the Great Lawn. Free.

SETON FALLS PARK—A guided walk in this natural urban park, hosted by the Bronx County Historical Society, with Bronx parks historian Mark McKeller. You'll learn about ecology, history, and the local flora and fauna. 12/3 at 1, meet at Seton Ave. and E. 233rd St. (881-8900). $5.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—Pre-holiday "nosh and shop" tour by bus of some Brooklyn neighborhoods, 12/3, 10 a.m.–4. Visit Greenpoint, Atlantic Ave., Bay Ridge, and East Flatbush to sample and buy in a variety of bakeries and other food and/or gift stores, in accents from Polish to Mid-Eastern, Scandinavian to Jewish and Caribbean. Diane Moogan is the guide. Must reserve by noon 12/2 (718-788-8549). $30; seniors $15.

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. Note: some may have to be canceled or altered because of bad weather. 12/3, 10, 17 at 6: **Christmas in New York;** meet at Trader Vic's in the Plaza Hotel for cocktail hour at 5, if you like; walk down Fifth Ave. to enjoy sights and sounds of the holidays . . . 12/3, 10, 17 at 5: **Miracle**

on 34th Street; meet on N.W. corner of Madison Ave. and 50th St. for a holiday walk down Fifth and over to Herald Square—Santa Claus will be waiting at tour's end! . . . 12/3, 10, 17 at 2; 12/4, 11 at 2: **Ghosts of Christmas Past;** meet at the Washington Square Arch, foot of Fifth Ave., for a daylight "spooky" tour of some local haunted sites . . . 12/3 at 2: **Beverly Hills East;** meet in front of St. Bartholomew's, Park Ave. and 50th St., to walk past some East Side residences of noted New Yorkers.

SHOREWALKERS—The group is dedicated to walking around the entire, varied shoreline of our area. 12/3 at 10:30 a.m., Wards and Randalls Island. Meet at guard booth at Gracie Mansion, E. 86th St. (663-2167). $3.

BROOKLYN BIRD CLUB—12/4: Look for Purple Sandpipers and Oldsquaws, in Great Kills Park and neighborhood. Car pool, $3. Call 718-672-3944 to register.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 12/3: Alley Pond marsh, Queens. 12/4, Central Park.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 12/3, an ethnic walk, from Woodside to Greenpoint, with an optional dinner at a Polish restaurant. Meet at noon, on street below the 69th St. subway stop, No. 7 Flushing line, in Queens; $1 (876-6688).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N.Y., N.Y. 10274, for schedule of country hikes. City walk, 12/4: take lunch and make the 10:30 a.m. S.I. Ferry; meet at 11 at S.I. Railroad station, to see some Victorian homes in New Brighton, then visit Sailors Snug Harbor. $1 (718-720-1593).

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8000). 12/6 at 7:30: vs. Denver. $10–$25 . . . **New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 11/29 at 7:30: vs. Boston; 12/2 at 7:30: vs. Milwaukee; 12/4 at 7:30: vs. Detroit; 12/6 at 7:30: vs. Portland. $6–18.

TENNIS—Nabisco Masters, Madison Square Garden (563-8300), 11/30–12/5. The top eight men players will compete in the world's richest indoor tournament. 11/30–12/2 at 5; 12/3, 4 at 12:30; 12/5 at 7. $6–$30.

HOCKEY—Islanders, Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 12/6 at 8:05: vs. Boston. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 12/3 at 1:35: vs. Philadelphia. $12–$20.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2, Grandstand; $5, Clubhouse. Featured: 12/3, Joe Palmer (NYB); 12/4, Iroquois (NYB).

STEPS—The Challenge, 12/4 at 9 a.m. and 10 a.m. A 10-kilometer race where early starts are given to different groups, young and old, disabled and the able-bodied, so that all may have an equal chance to cross the finish line first. Presented by New York Eye and Ear Infirmary, the race begins at 69th St. and the East Drive in Central Park, and ends in front of Tavern on the Green. $6–$15. NYRRC, 860-4455.

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 12/4 at 1: vs. Phoenix. $18, $21.

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CHILDREN

VERY YOUNG PEOPLE SERIES—*Dinosaur Days.* John Burstein will guide the audience through the adventures of Tyrone the Terrible Tyrannosaurus. 12/4 at 1:30 and 3. 92nd St. Y, 1395 Lexington Ave. (427-6210). $8, $12.

CHILDREN'S HOLIDAY FESTIVAL—Dancers from the Alvin Ailey American Dance Center will perform excerpts from *Procession* and other works by Kelvin Rotardier. Storyteller Lisa Lipkin will interpret the modern work's theme. 12/3 at 2. New-York Historical Society, 170 Central Park West at 77th St. (873-3400 ext. 246). Children $3, adults $5.

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. Through 1/2. 11/30 at 2, 7:30; 12/1, 2, at 11 a.m., 7:30; 12/3, 4 at 12:30, 4; 12/6 at 11 a.m., 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 12/3: Western. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). $2; adults $3.

LITTLE PEOPLE'S THEATRE COMPANY—*Wilbur the Christmas Mouse* and *Santa Claus and the Magic Bell* will be performed every Sat. and Sun. through 1/8, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—*Jack & the Beanstalk*, 12/4 at 1; *Sleeping Beauty,* 12/4 at 2:30. The Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50.

WHAT IS CHANUKAH?—Children will learn about Judah Maccabee and the importance of freedom of religion. They will also create a magnetic menorah to take home. 12/4 at 10:15 a.m., 11:15 a.m., 12:15. $20 . . . *Down to the Very Last Jar.* The Teatron Bimadaf will present a musical puppet show. 12/4 at 2, 3:30. Jewish Museum, Fifth Ave. at 92nd St. (860-1863). $7.

LA MORENA—A play that focuses on racial conflicts facing two teenage sisters and members of their family. 12/2–12/18: Fri. at 7; Sat. at 1; Sun. 3. Lehman College, Bedford Park Boulevard West and Goulden Ave. (960-8134), Bronx. Free.

EEYORE'S—Joanna Cole and Bruce Degan will read and discuss their book *The Magic School Bus.* 12/4 at 1: Broadway at 79th St. (362-0634); 12/4 at 3: 25 E. 83rd St. (988-3404). Free.

MOZART, MONSTERS, & MATISSE—Marshall Izen presents a puppet show that brings Mozart to life. 12/4 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. (777-3240). $2.50; adults $5. Reserve.

FILMS—*Aladdin and his Wonderful Lamp.* James Earl Jones stars as the genie of the magic lamp. *Alice in Wonderland.* A modern Alice falls through a television set and meets the White Rabbit and Humphrey Dumpty. 12/3 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). $2; adults $4.

PUPPET PLAYHOUSE—*Animal Crackers.* A variety show by American Puppet Productions. 12/3, 4 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8890). $3.

CINDERELLA WORE COMBAT BOOTS—A look at Cinderella and the Ella family in the 80's. Sat. and Sun. through 12/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). $7.

SATURDAY CHILDREN'S THEATRE—Live entertainment for ages 2 and up. 12/3 at 11 a.m. and 1: Cathy Fink & Marcy Marxer. Folk songs, fiddling and sing-a-long. The Triplex at Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

ALFRED THE DRAGON AND THE TRICKSTERS—The Young People's Dept. of the New Media Repertory Co. Through 6/3/89. 512 E. 80th St. (734-5195). Adults $5, children $4.50.

CHANUKAH PARTY—The party will include Princess Pricilla, stories, brunch, singing and more. 12/4 at 11 a.m. Sutton Place Synagogue, 225 E. 51st St., between Second and Third Aves. (593-3300). $1, $4, $5.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday at 1. $5–$7 . . . *Family Matters: An Immigrant Memoir.* A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sun. at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). $5–$10.

KALEIDOSCOPE DANCERS FOR CHILDREN—A variety of music from around the world will be used for these fast-paced, educational performances. 12/3 at 2. New York University Theatre, 35 W. 4th St. (998-5411). Adults 5, children $2.

THE CHRONICLES OF NARNIA—The world premiere of the BBC children's series will be shown at a screening and tea party. 12/4 at 3. The Choir School of St. Thomas, 202 W. 58th St. (307-1229). $25.

PEAPOD KIDS—Patty Picket wil demonstrate pop-up Peapod adventure books. 12/2 at 1 and 3. Barnes & Noble, Jr., 126 Fifth Ave. at 17th St. Free.

SANTA CLAUS—Santa will meet and greet children, Tues.–Sat. 10 to 6; Sun. noon to 5 . . . **Mrs. Santa,** Sat. 10–6; Sun. noon to 5. Both through Christmas . . . **The Snow Baby's Search for Christmas,** 12/3, 4, 10, 11, 17, 18 at 1, 2:30, 4. B. Altman's, Fifth Ave. at 34th St. . . . **Breakfast with Santa** 12/4, 10, 11, 17, 18 at 10:15 a.m. Charleston Garden Restaurant, 8th floor at B. Altman's. $7.

TINY TIM'S CHRISTMAS CAROL—A musical that tells the Dickens' tale from the viewpoint of Tiny Tim. 12/3 at 2. Brooklyn Academy of Music's Majestic Theater, 651 Fulton St. (718-636-4130), between Ashland and Rockwell Place, B'klyn. $10.

PERFORMANCE ART—*Children's Fantasy*, with Brian McNallis. 12/4 at 3. Brooklyn Playworks, 295 Douglass St. (718-875-4408), Brooklyn. $4.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 12/3 at 1: Printing Holiday Cards. Reserve . . . The Dairy: 64th St., mid-Park (397-3165). 12/3 at 1:30: Pop-ups and Prints! Create your own holiday greeting cards. Reserve.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/3, 4 at 1 and 3: Create a teepee, or longhouse using arts and crafts materials. 12/3 at 2: Jose Mantano takes a musical trip to Boliva. A flute making workshop will follow the performance. 12/4 at 2: Finger Weaving. Wanda Hunter will demonstrate the art of finger weaving. Museum admission. Exhibits: "To Walk in Two Worlds."—The culture of the North American Indian. Explore such settings as the longhouse and teepee, then interact with Indian games, designs, symbols and art . . . "Nature Area." Learn about the small animals and plants that live in the woodland pond. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

SOUTH STREET SEAPORT CHILDREN'S CENTER—165 John St. (669-9400). 12/3, 4 at noon and 3:30: *Going Aloft,* a maritime workshop; noon –5: Ornament making (Museum Gallery, 213 Water St.); noon–4: *Christmas at Sea Tour* (Pier 16 ticket booth); 12/3, 4 at 1: Candlemaking workshop (age 8 and up); 12/3 at 3: Rita Ford's nautical and holiday music box demonstrations; 12/4 at 3: Choral performances by the Girl Scouts and public-school groups. Free with Museum admission. Adults $5; children $2.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Through 1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. $2.50, adults; $1.25, children. Garden hours Tues.–Sun. 10 a.m.–4.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Through 1/8: *Dr. Seuss From Then to Now.* A look at the work of Dr. Theodor Seuss Geisel, which includes 300 drawings, illustrations, early political cartoons and more. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults $4; children $3.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 12/3 at 11 a.m.; 12/4 at 1: Ghastly Gobs of Glop. Discover the chemical and physical properties of slime, silly putty and "oobleck." Recommended for ages 6–9. $10. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 12/3, 4 at 12:30, 1:30, 3:30: *A Question of Color.* Children 5 and older will enjoy unusual films then make kaleidoscopes that produce color configurations. Exhibits: *It's News To Me.* Designed for children ages 7–12. The world of news is explored thoroughly. Hours: Wed. –Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 11/30 at 3: Harvest Festival Fanatics; 12/1 at 3:15: Skeleton Sketches; 12/2 at 3:30: Explorers Explain; 12/3 at 1:30 and 3: Legends of Ancient Americans; 12/4 at 12:15: Skeleton Sketches; 12/4 at 2: Harvest Festival Fanatics; 12/5 at 2:30: Much Touch Match Game. Hours daily except Tue. 2–5 p.m.; weekends and holidays 10 a.m.–5. Admission by donation.

COMPILED BY EDNA LAROCHE

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 11/30: Joel Forrester Group. 12/1: Bill Stein Group. 12/2, 3: Danny Mixon Group. 12/4: Inma Lazaro. 12/5: Blues nite with Marty Roberts. 12/6: Rolf Sturm. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 11/30: Lloyd McNeill Quartet. 12/1: Vincent Lewis and Trio. 12/2, 3: Teruo Nakamura and "The Rising Sun." Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9:30, 11 and 12:30 a.m. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/4: "Juicy Flutes" with Herbie Mann and Jasil Brazz plus the Dave Valentin Quintet. 12/5: Carlos Franzetti All-Stars. 12/6–11: Phil Woods Quintet plus Gary Burton Quintet. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/3: John Hicks with Walter Booker on bass. 12/4: Ricky Ford with Michael Weiss and Peter Washington. 12/5–10: Pianist Kenny Barron with David Williams on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 11/30: Bob Kindred Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 12/4: The Dorothy Donegan Trio. 12/5: "Big Nick" Nicholas Quartet. 12/6–11: The Jon Faddis Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave. bet. 25th–26th Sts. (924-3499). 11/30 at 10: Diane Scanlon's Li'l Kitten and The Delta Dogs. 12/1 at 10: Loup Garou Zydeco. 12/4 at 9: Tall Lonesome Pines. 12/5 at 9: Gospel evening. 12/6 at 9: Blues evening with The Chris Carter Group. **AE, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/4: Toshiko Akiyoshi N.Y. Jazz Orchestra featuring Lew Tabakin. 12/5: Les Paul Trio. 12/6–11: Scott Hamilton Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 11/30, 12/1, 2: Art Hodes; 12/3, 4: Dave McKenna; 12/6–11: Barry Harris. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/30: Hal Schaefer. 12/1: Brooks Kerr Duo. 12/2, 3: Brooks Kerr Trio. 12/4: Michael Wolff. 12/6: Pete Malinverni. **Upstairs:** 12/2 at 8: "One Man Band" with James Lecesne; followed by Aviva Reich at 10; and Bryan Kirk Simmons at 11:45. 12/3 at 8: Jim Dawson in Concert; followed by Cabaret with David Peaston and Betty Bynum at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/30: Carol Britto Trio. 12/1: John Pizzarelli Jr. Trio. 12/2: Randa McNamara Quartet. 12/3: The Pierson Orchestra. 12/5: Andy Tuck Trio. 12/6: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 12/3: Roy Meriwether. 12/4, 5: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/30: New Winds of Robert Dick and J.D. Parran; Machine Gun. 12/1: Hank Roberts' Black Pastels. 12/2: Alva Rogers. 12/3: Eugene Chadbourne. 12/4: Jack Kerouac's Mexico City Blues. 12/5: Peter Gordon's Intraborro Big Band. 12/6: The Roy Campbell Group. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/3: Jazz-pop singer Maria Muldaur with pianist Dr. John, Tue.–Sat. at 9 and 11. 11/30 at 11:30: Comedienne Joan Rivers continues her late-night comedy "workshop." 12/6–31: "Walt Levinsky Celebrating Benny Goodman's Small Groups: From Trio to Sextet." Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/30: Jeeks. 12/1: Robert Ross Band. 12/2: Skeleton Crew. 12/3: Precious Time. 12/4: Gary Silver of An American Band. 12/5: Early Warning with Tom DeFaria. 12/6: Blind Dog. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 12/4: Tommy Flanagan Trio with George Mraz and Kenny Washington. 12/5: The Gil Evans Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/1–3: Harold Melvin and the Blue Notes. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Terrace:** Through 12/4: Pianist Bill Mays with Harvie Swartz on bass. 12/5: Gail Wynters with Herman Foster and Jay Leonhart. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Spot at the Top** (982-9292). 12/2, 3 at 9 and midnight: Noo Yawk Tawk; Marty Rackham. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/4: The Sun Ra Arkestra. 12/5: Mel Lewis and the Jazz Orchestra. 12/6–11: Steve Kuhn Trio. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/30, 12/1: Avery Sharpe Quintet. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/3: Pianist John Bunch with Phil Flanigan on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 11/30, 12/1: Margaret Smith. 12/2–4: Barry Sobel. 12/6: Allan Havey. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 11/30: "Comedy Break in the Wall Street Week" with Sophie Dawn, Jeffrey Howard, Rose Fontanella, Gladys Simon, Sean Grover and Sheryl Trugman. Showtime 7 p.m. **AE, CB, DC, MC, V.**

CLUB 1407—1407 Broadway, bet. 38th and 39th Sts. (575-1407). Continental restaurant. 12/1–3: Comedians Steve Mittleman with Wendy Kamenoff. Shows Thu. at 8, Fri. and Sat. at 8 and 11. **AE, CB, DC, MC, V.**

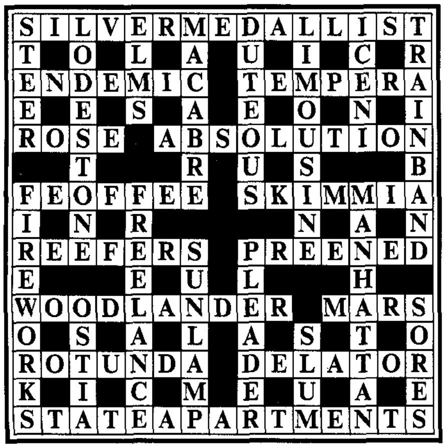
COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

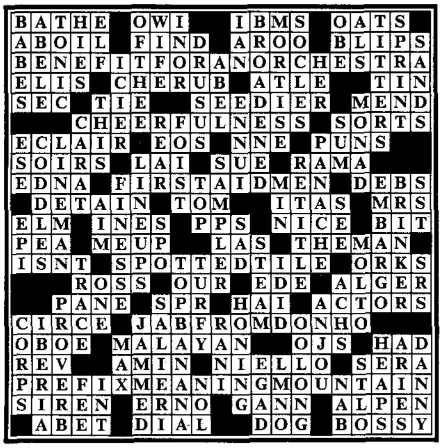
DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/4: Comedians Rich Marrota, Mike Saccone, Scott Bruce, Sam Greenfield, Mark Wilde, Danny Curtis and Mike Eagan. 12/5–11: Lenny Varnedoe, Al Romero, Mark Wilde, Barry Weinbraub, Sam Greenfield, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566) **Backroom:** Every Fri. at 9:30: OK So We Lied! with *Strange Bedfellows.* Every Sat. at 9: Assorted Nuts featuring Pat Baily, Dai Kornberg, Jerry Lambert, Joe Perce and Linda Wahl with host Andy Engle. **AE, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES





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MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/30: Comedian Terry Day and magician Imam. 12/1: Terry Day and magician Torkova. 12/2, 3: Comedian Jack Young and magician Johnny Ace Palmer. Wed.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/4: Dennis Leary, Billy Jaye, Mike Rowe, Lou Schneider. 12/6-11: Don McEnery, Patty Rosborough, and Steve Skrovan. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/30: Sugar Minott and Abashanti. 12/1: Andy Narrell plus Xpress Band. 12/2, 3: Mighty Sparrow. 12/6: Ephat Mujuru. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 12/3, Tue.-Wed. at 9, Thu.-Sat. at 9 and 11: Barbara Cook. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 11/30: Steve Brinberg; Diana Craig. 12/1: The Burger & Collette Show!; Beth Lane. 12/2: Black Tie; "It's Not Just Comedy ..." 12/3: Critical Condition - musical comedy revue; "It's Not Just Comedy ..." 12/4: Teri Coyne; Colleen Hill. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/30: Sally-Jane Heit; Mr. Ruby Rims. 12/1: Sally Mayes. 12/2: Daugherty & Field; Nancy Timpanaro. 12/3: Michele Bautier; Lois Sage. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/30: The Wes McAfee Duo. 12/1: Steven Davis with pianist Buddy Barnes. 12/2: Richard Blanksten. 12/3: Judy Kreston and David Lahm. 12/5: Evan Matthews with pianist David Lewis. 12/6: Zeffiro and Wilson. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 11/30, 12/7: *I Loathe New York*, musical satire revue starring Lynne Dickey, Jerry Godfrey, Terry Lehmkuhl, and Eileen Tepper. 12/2, 3: Singer Marilyn Volpe. Shows Wed.-Fri. at 9, Sat. at 9 and 11. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/7: Montgomery, Plant and Stritch return with *Swing For Your Supper, An Evening of Rodgers and Hart*, Tue.-Sat. at 9:15 and 11:15.**Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **The Cafe Carlyle:** Through 12/31, Tue.-Sat. at 10 and midnight: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll, Tue.-Sat. from 9:45. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.-Sat., 7:30-11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 6:30-9:30; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 12/31: Pianist Frank Amsallen with Lynn Seaton on bass, Tue.-Fri. from 7:30-12:30 a.m., Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Marty Phillips performs every Fri. and Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.-Sat. from 7-11. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/3 at 8: *Damned If You Do,* musical revue. 12/5, 12 at 8: Singer-comedienne Christine Donnelly. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse. Through 12/3, Tue.-Thu. at 10, Fri. and Sat. at 9 and midnight: Singer Jill Corey. Pianist Andy Terra plays Mon.-Sat. from 6. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Phoebe Legere every Fri. and Sat. from 8:30, through 12/31. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Bryon Sommers plays nightly from 9-1 a.m. A medley of pianists play from 5-9 nightly. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. Singer Priscilla Hood takes over every Sat. from 6-10:30. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Nov. 30

3:00/WNCN—Haydn: Cto. for Trumpet in E-Flat; **Clementi:** Sonata for Harpsichord in G.

WNYC—Roussel: *Bacchus et Ariane,* Suite No. 2; **Petersson:** Sym. No. 10.

WQXR-AM/FM—Respighi: *Feste Romane.*

4:00/WNCN—Sibelius: *Four Legends From the Kalevala:* Op. 22, No. 2, "The Swan of Tuonela"; **G. Gabrieli:** Sonata con tre violini.

4:04/WQXR-AM/FM—Vivaldi: Violin Cto. in c; **Chopin:** Scherzo No. 2 in b-Flat.

6:00/WNCN—Vivaldi: *Four Seasons:* "Winter," Op. 8, No. 4; **Gershwin:** Two Waltzes in C.

7:00/WNYC—Baltimore Sym. Orchestra. David Zinman, conductor. **Beethoven:** *Coriola,* Ov.; Sym. No. 2 in D, Op. 36, Sym. No. 5 in c, Op. 67.

8:00/WNCN—Bach: "English" Suite No. 4 in F; **Boccherini:** Qnt. No. 15 in F, Op. 13, No. 3.

8:05/WQXR-AM/FM—Tchaikovsky: Piano Cto. No. 3; **Gershwin:** Piano Cto. in F.

9:00/WNCN—Brahsm: Sym. No. 1 in c, Op. 68; **Bach:** Cantata, "Hunting."

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Dec. 1

3:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35; **Berlioz:** "Le Corsaire" Ov., Op. 21.

WNYC—Dutilleux: *Sarabande et Cortege* for Bassoon and Piano; **Tchaikovsky:** *Manfred:* Sym.

WQXR-AM/FM—Sibelius: Violin Cto. in d.

4:00/WNCN—Suppé: "Poet and Peasant" Ov; **Albicastro:** Cto. a Quattro in B-Flat, Op. 7, No. 6.

WQXR-AM/FM—Chopin: Andante Spianato and Grande Polonaise in E-Flat; **Thomson:** *The Plow that Broke the Plains.*

5:00/WQXR-AM/FM—Mozart: Trio Movement in G.

6:00/WNCN—Debussy: *L'Après midi d'un faune:* Prelude; **Telemann:** Sanata for Bassoon and Continuo in f.

7:00/WNYC—"Chamber Music Society of Lincoln Center." **Rachmaninoff:** Suite No. 1, Op. 5, "Fantasy"; **Mendelssohn:** Cello Sonata No. 2, Op. 58; **Schubert:** Piano Trio in B-Flat, Op. 99.

8:00/WNCN—Beethoven: Sonata for Violin and Piano No. 9 in A, Op. 47, "Kreutzer"; **Villa-Lobos:** Prelude for Guitar No. 5 in D.

8:05/WQXR-AM/FM—Alfven: Swedish Rhapsody No. 1; **Grieg:** Piano Cto. in a.

Fri., Dec. 2

3:00/WNCN—Saint-Saëns: Cto. for Cello No. 1 in a, Op. 33; **Boccherini:** Qnt. in E-Flat, Op. 29, No. 5.

WNYC—Fine: Partita; **Panufnik:** *Sinfonia Rustica.*

WQXR-AM/FM—Haydn: Sym. No. 46 in B.

4:00/WNCN—Pachelbel: Canon and Gigue in D; **Haydn:** Trio No. 4 in G, "London."

WQXR-AM/FM—Saint-Saëns: Piano Cto. No. 4 in c, Op. 44; **Rodrigo:** Three Spanish Pieces.

5:00/WQXR-AM/FM—Liszt: *Orpheus:* **Schumann:** *Blumenstuck:* Op. 19.

6:00/WNCN—Rossini: *La Danza;* **Mendelssohn:** Capriccio in E, Op. 118.

7:00/WNYC—"High Performance." Featuring the London Sinfonietta.

8:05/WQXR-AM/FM—Vivaldi: Cto. for 2 Mandolins and Strings in G; **R. Strauss:** *Also Sprach Zarathustra.*

9:00/WNCN—Hanson: Sym. No. 2, Op. 30, "Romantic"; **Mendelssohn:** Sonata for Piano No. 1 in E, Op. 6.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. David Zinman, conductor; pianist Andras Schiff. **Stucky:** *Dream Waltzes;* **Bartok:** Piano Cto. No. 2; **Prokofiev:** Sym. No. 5, Op. 100.

Sat., Dec. 3

10:00 a.m./WNCN—Schubert: Fantasia in C, Op. 15, "Wanderer"; **Verdi:** *Don Carlo:* "Ballet Music."

WNYC—Mendelssohn: *Athalia:* Ov.; **Geminiani:** Cto. Grosso, "La Folia"; **Mozart:** Sym. No. 39.

10:04 a.m./WQXR-AM/FM—Prokofiev: Violin Cto. No. 1 in D; **Bach:** Toccata in e.

11:00 a.m./WNCN—Wagner: *Tannhäuser:* Ov.; **Vivaldi:** Cto. for Flute in g, Op. 10, No. 2, "La Notte."

WNYC—Weber: Piano Sonata No. 4; **Mendelssohn:** *Calm Sea and Prosperous Voyage:* Ov.; **Chopin:** Variation on a National Air by Moore.

11:04 a.m./WQXR-AM/FM—Mozart: Cto. in F for 3 Pianos and Orch; **Vaughan-Williams:** *The Lark Ascending.*

12:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished"; **Haydn:** Trio No. 3 in G, "London."

WNYC—Vaughan Williams: 5 Variants of *Dives and Lazarus;* **Saint-Saëns:** Piano Cto. No. 2; **Mendelssohn:** *The Wedding of Comanche:* Ov.

12:04/WQXR-AM/FM—Bach: Suite No. 1 in C; **Granados:** *Dedicatoria:* "La Maja de Goya."

1:00/WNYC—Hindemith: Cto. Music for Piano, Brass, and Harp.

4:00/WNCN—Chopin: Etude in c, Op. 10, No. 12, "Revolutionary;" **Verdi:** *Aroldo:* Ov.

5:30/WQXR-AM/FM—Ibert: Divertissment; **Chopin:** Andante Spianato.

6:00/WNCN—Bernstein: *Candide:* Ov.; **Barsanti:** Sonata for Recorder and Continuo in C.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Beethoven:** *Wellington's Victory:* Op. 91.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Zemlinsky:** Sinfonietta for Orch; **Mendelssohn:** Sym. No. 4 in A, Op. 90, "Italien"; **Schumann:** Sym. No. 2 in C, Op. 61.

9:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43; **Bach:** Fugue for Lute in g.

Sun., Dec. 4

10:00 a.m./WNCN—Torroba: Concierto de Málaga; **Sor:** Etudes for Guitar.

WNYC—Mozart: String Qt. No. 14; **Bach:** Orchestral Suite No. 1.

10:04 a.m./WQXR-AM/FM—Saint-Saëns: Sym. No. 3 in c; **Chopin:** Piano Sonata No. 3 in b.

11:00 a.m./WNCN—Bach: Brandenburg Cto. No. 6 in B-Flat; **Stravinsky:** *Five Easy Pieces.*

WNYC—"The Best of Bach."

12:00/WNCN—Bach: Orchestral Suite No. 1 in C; **Schumann:** *Märchenbilder* for Viola and Piano, Op. 113.

1:00/WNCN—Chicago Symphony Orchestra. Neeme Järvi, conductor; violinist Samuel Magad. **Glazounov:** *From the Middle Ages:* Prelude, Op. 29; **Shostakovich:** Cto. for Violin No. 2 in c-sharp, Op. 129; **Prokofiev:** Sym. No. 4 in C, Op. 112.

WNYC—"Opera Box."

WQXR-AM/FM—Beethoven: Sym. No. 6, "Pastorale"; **Boskovich:** "Semitic" Suite.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; cellist Yo-Yo Ma. **Dvorak:** Cello Cto. in b, Op. 104; **Mahler:** Sym. No. 1 in D.

4:00/WNCN—Enesco: "Roumanian" Rhapsody in A; **Saint-Saëns:** Sonata for Oboe, Op. 166.

7:00/WNCN—Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43; **Rossini:** Sonata for Strings No. 5 in E-Flat.

8:00/WQXR-AM/FM—"Metropolitan Life Opera House." **Beethoven:** *Fidelio* (Janowitz, Kollo, Popp, Vienna Phil./Bernstein).

9:00/WNCN—Schubert: Piano Qnt. in A, Op. 114, "Trout"; **Beethoven:** Variations on a Tyrolean Theme in F, Op. 107, No. 5.

Mon., Dec. 5

3:00/WNCN—Mozart: Cto. for Horn No. 2 in E-Flat; **Mielczewski:** *Canzona Tertia* with Bassoon.

WNYC—Walton:"Facade" Suite; **Prokofiev:** *Visions Fugitives.*

WQXR-AM/FM—Chopin: *Six Polish Songs.*

4:00/WNCN—Tchaikovsky: *Marche Slave,* Op. 31; **Delius:** *Song of Summer.*

WQXR-AM/FM—Mozart: Flute and Harp Cto. in C; **Debussy:** "Petite" Suite.

5:00/WQXR-AM/FM—Rachmaninoff: Sym. in d, "Youth" Sym.; **Albeniz:** *Mallorca.*

6:00/WNCN—Debussy: *Danses sacrées et profane* for Harp and Orch.; **Soler:** Sonatas for Harpsichord.

7:00/WNCN—Beethoven: Sonata for Piano No. 8 in c, Op. 13, "Pathètique"; **Satie:** *Gymnopédie:* No. 3.

WNYC—*Oy Chanukah!* Featuring the Klezmer Conservatory Band.

8:05/WQXR-AM/FM—Brahms: Piano Cto. No. 2.

9:00/WNCN—Dvorak: Sym. No. 9 in e, Op. 95, "From the New World"; **Vivaldi:** Cto. for 2 Violins and 2 Celli in D.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Andrew Davis, conductor; pianist Emmanuel Ax. **Brahms:** Piano Cto. No. 1 in d, Op. 15; **Nielsen:** Sym. No. 3, Op. 27, "Sinfonia Espansiva."

Tue., Dec. 6

3:00/WNCN—Britten: *Young Person's Guide to the Orch.,* Op. 34; **Tarrega:** *Recuerdos de la Alhambra.*

WNYC—Carpenter: *Skyscrapers;* **Debussy:** Preludes.

WQXR-AM/FM—Tchaikovsky: *Romeo and Juliet.*

4:00/WQXR-AM/FM—Dvorak: Serenade in d, Op. 44; **Avison:** Cto. Grosso No. 1 in A.

5:00/WQXR-AM/FM—Sarasate: *Carmen:* "Fantasy"; **Haydn:** London Trio No. 1.

6:00/WNCN—Bizet: *Carmen:* Suite No. 1; **Schubert:** *Magic Harp:* Ov.

7:00/WNCN—Schubert: Sym. No. 8 in b; **C. P. E. Bach:** Sym. in F.

WNYC—"Netherlands Concert Hall." Riccardo Chailly, conductor; clarinetist Piet Honingh. **Stravinsky:** Suite No. 2 for Small Orch.; **Debussy:** Premiere Rhapsody for solo clarinet; **Berio:** Requiem for Orch.

8:05/WQXR-AM/FM—Devienne: Flute Cto. in e; **Schubert:** *Rosamunde:* Excerpts.

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, Op. 56, "Scotch"; **Khachaturian:** *Spartacus:* Adagio.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Rossini:** *Semiramide:* Ov.; **Mozart:** Concert Arias; *La Nozze di Figaro;* **Tchaikovsky:** Sym. No. 6 in b, Op. 74.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, NOVEMBER 30 and DECEMBER 1–2 and 5–6

2 WCBS 975-4321
4 WNBC 664-4444
5 WNYW 535-1000
7 WABC 887-7777
9 WWOR (201) 330-2153
11 WPIX 949-1100
13 WNET 560-2000
21 WLIW (516) 454-8866
31 WNYC 669-7800
H HBO 512-1208
M CINEMAX 512-1208
N UPTOWN 304-3000
S SHOWTIME 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind* Public Affairs.
  Thu.: *Aprenda Ingles*
  Fri.: *Watch on Washington*
  Mon.: *Insight*
  Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
  Mon.: *Currents*
M Thu.: **Movie:** *The Pumpkin Eater*
  Tue.: **Movie:** *A Patch of Blue*
S Wed.: *Getting Even: A Wimp's Revenge*

6:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
  Mon.: *Growing a Business*
H Thu.: *The Snowman*
  Mon.: *The Trolls and the Christmas Express*
  Tue.: *The Snowman*
M Wed.: **Movie:** *Baby Boom*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! America*
H Wed.: *Chicken*
  Thu., Fri., Mon., Tue.: *Tales of Little Women*
M Fri.: **Movie:** *Our Wife*
  Mon.: **Movie:** *How Green Was My Valley*
S Wed.: *Backroads*
  Thu.: *The Snowman*
  Fri.: *A Winter Story*
  Mon.: **Movie:** *Cry Freedom*
  Tue.: **Movie:** *Teen Wolf Too*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed., Fri., Mon.: *The Adventures of Tom Sawyer*
  Thu., Tue.: *Tales of Little Women*
S Wed.: *White Lies*
  Thu.: *How the Rhinoceros Got Its Skin and the Camel Got Its Hump*
  Fri.: *Santa's Magic Toy Bag*

8:00 a.m.
9 *Gumby*
11 *Bionic Six*
21 *Sesame Street*
H Wed.: **Movie:** *Teen Wolf*
  Thu.: **Movie:** *Cry Freedom*
  Fri.: **Movie:** *Supeman II*
  Mon.: **Movie:** *Broadway Danny Rose*
  Tue.: **Movie:** *The Sea Wolves*
M Thu.: **Movie:** *Walk, Don't Run*
  Tue.: **Movie:** *Cactus Flower*
S Wed.: *Brothers by Choice*
  Thu.: *Can't Buy Me Love*
  Fri.: **Movie:** *Surrender*

8:30 a.m.
9 *My Little Pony*
11 *Ghostbusters*
13 *Mister Rogers*
M Wed.: **Movie:** *Million Dollar Mystery*
  Fri.: **Movie:** *Stephen King's Cat's Eye*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street* (except Tue.)
21 *Instructional School Service* (concludes at 3)
31 *Homestretch*
M Mon.: **Movie:** *Breaking Away*

9:10 a.m.
13 Tue.: *Silent Mouse*

9:30 a.m.
2 *The Judge*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *Rhoda*
31 *Body Electric*
H Wed.: **Movie:** *Summer Camp Nightmare*
  Mon.: **Movie:** *The River Rat*
S Tue.: *A Winter Story*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Divorce Court*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Alice*
13 Wed.: *Pyramid*
  Thu.: *American Experience*
  Fri.: *Nova*
  Mon.: *Wonderworks*
  Tue.: *Wonderworks*
31 Wed.: *American Interests*
  Thu.: *Images/Imagenes*
  Fri.: *Another View*
  Mon.: *Art Forum*
  Tue.: *Cityscope*
H Tue.: *Neil Diamond's Greatest Hits—Live*
M Wed.: **Movie:** *You Can't Run Away From It*
  Thu.: **Movie:** *Red Alert*
  Fri.: **Movie:** *The Mouse That Roared*
  Tue.: **Movie:** *The Night of the Generals*
S Wed.: **Movie:** *Soylent Green*
  Thu.: **Movie:** *The Hill*
  Fri.: **Movie:** *Star Spangled Girl*
  Mon.: **Movie:** *The Barretts of Wimpole Street*
  Tue.: **Movie:** *The Red Tent*

10:15 a.m.
H Fri.: **Movie:** *Trail of the Pink Panther*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Family Medical Center*
11 *Eight is Enough*
31 Wed.: *World Chronicle*
  Thu.: *Hello Austria*
  Fri.: *Tony Brown*
  Mon.: *Eye on Dance*
  Tue.: *State of the Arts*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.: **Movie:** *Banacek: No Sign of the Cross*
  Thu.: **Movie:** *McMillan: Death of a Monster*
  Fri.: **Movie:** *McCloud: Encounter With Aries*
  Mon.: **Movie:** *McCloud: Top of the World Ma!*
  Tue.: **Movie:** *McMillan: Reunion in Terror*
7 *Growing Pains*
13 Wed.–Fri.: *Louisiana Cookin'*
21 *3-2-1 Contact*
31 Wed.: *Ask Congress*
  Thu.: *Modern Maturity*
  Fri.: *Only One Earth*
  Mon.: *Washington Week in Review*
  Tue.: *Adam Smith's Money World*
H Wed.: *Prince's Trust All-Star Rock Concert*
  Thu.: *Coming Attractions*
  Mon.: *Not Necessarily the News: The Reagan's Legacy*
  Tue.: **Movie:** *Superman II*
M Mon.: **Movie:** *American Flyers*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Carson's Comedy Classics*
13 Wed.–Fri.: *French in Action*
31 Wed.: *American Adventure*
  Thu.: *Faces of Culture*
  Fri.: *French in Action*
  Mon.: *Focus on Society*
  Tue.: *Portrait of a Family*
H Thu.: **Movie:** *Broadway Danny Rose*
M Fri.: **Movie:** *Sharon: Portrait of a Mistress*
S Fri.: **Movie:** *It Happened One Christmas*

NOON
2 News
4 *Super Password*
7 *Ryan's Hope*
9 News
11 *Harry O*
13 Wed.: *Innovation*
  Thu.: *GED*
  Fri.: *Rutgers Forum*
  Mon.: *Inside Albany*
  Tue.: *GED*
31 Wed.: *N.Y. Screening Room*
  Thu.: *Upstairs, Downstairs*
  Fri.: *Schauplatz Deutschlander*
  Mon.: *Lonesome Pines*
  Tue.: *War, Human Rights, and the Press*
H Wed.: **Movie:** *La Bamba*
  Fri.: **Movie:** *Sword of Gideon*
  Mon.: **Movie:** *Roxanne*
M Wed.: **Movie:** *Ishtar*
  Thu.: **Movie:** *Lifeguard*
S Wed.: **Movie:** *The Deerslayer*
  Thu.: **Movie:** *Teen Wolf Too*
  Mon.: **Movie:** *Except for Me and Thee*
  Tue.: **Movie:** *King Solomon's Mines*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Hour Magazine*
7 *Loving*
13 Wed.: *Deutsch Direkt*
  Thu.: *Buongiorno Italia*
  Fri.: *Russian Language and People*
  Mon.: *A Vous La France*
  Tue.: *Espana Viva*
M Tue.: **Movie:** *You Can't Run Away From It*

1:00
4 *Days of Our Lives*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD*
13 Wed.: *You Can Write Anything*
  Thu.: *More Books From Cover to Cover*
  Fri.: *Emma and Grandpa*
  Mon.: *Up Close and Natural*
  Tue.: *Music Box*
31 Wed.: *Mystery!: Return of Sherlock Holmes II*
  Thu.: *Moments in Time*
  Fri.: *Window on World TV*
  Mon.: *Gilbert & Sullivan*
  Tue.: *Masterpiece Theatre: A Perfect Spy*
H Thu.: *Not Necessarily the News*
M Fri.: **Movie:** *Three Hours to Kill*

1:15
H Tue.: **Movie:** *Cry Freedom*

1:30
2 *Bold and the Beautiful*
5 *Bewitched*
9 Mon., Tue.: *Sweethearts*
13 Wed.: *Reading Rainbow*
  Thu.: *Assignment: The World*
  Fri.: *All Fit With Slim Goodbody*
  Mon.: *All About You*
  Tue.: *Well, Well, Well With Slim Goodbody*
M Thu.: **Movie:** *A Song to Remember*
  Mon.: *D.O.A.*
S Wed.: **Movie:** *Master of the Game* (Part 2)
  Thu.: **Movie:** *Master of the Game* (Part 3)
  Fri.: **Movie:** *House of the Long Shadows*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 *Best Talk in Town*
13 *Joy of Painting*
31 Wed.: *Eyes on the Prize*
  Thu.: *Moments in Time*
  Tue.: *Television*
H Wed.: **Movie:** *The Tamarind Seed*
  Thu.: **Movie:** *Roxanne*
  Mon.: **Movie:** *Like Father, Like Son*
M Wed.: **Movie:** *The Last Angry Man*
S Mon.: **Movie:** *Like Normal People*
  Tue.: **Movie:** *Surrender*

2:20
M Fri.: **Movie:** *Obsession*

2:30
5 *Woody Woodpecker*
9 Mon., Tue.: *Dating Game*
11 *Tom & Jerry*
13 Wed.–Fri.: *Dinner at Julia's*
  Mon., Tue.: *Joy of Painting*
31 Fri.: *American Interests*
H Fri.: **Movie:** *Morons From Outer Space*
M Mon.: **Movie:** *Red Alert*
  Tue.: **Movie:** *Viva Zapata!*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 Wed.–Fri.: *Sweethearts*
11 *Yogi Bear*
13 *Frugal Gourmet*
21 *Mister Rogers Neighborhood*
31 Wed.: *Madeleine Cooks*
  Thu.: *Make Yourself at Home*

Fri.: *International Kitchen*
Mon.: *All About TV*
Tue.: *This Old House*

3:30
5 *Double Dare*
9 *Dating Game*
11 *G.I. Joe*
13 21 *Sesame Street*
31 *Video Music Box*
M Thu.: **Movie:** *The Night of the Generals*
S Fri.: *Santa's Magic Toy Bag*

4:00
2 *On Trial* (except Tue.)
Tue.: *Schoolbreak Special*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Thu.)
Thu.: *Afterschool Special: Our Own Kind*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *Special People*
Thu.: *Around the World in 80 Days*
Fri.: *Barbar and Father Christmas*
Mon.: **Movie:** *It Happened One Christmas*
Tue.: **Movie:** *Pen Pals*
M Wed.: **Movie:** *Radio Days*
Fri.: **Movie:** *Greased Lightning*
S Wed.: *Backroads*
Thu. *How the Rhinoceros Got Its Skin and the Camel Got Its Hump*
Fri.: *A Winter Story*
Mon.: **Movie:** *Too Much*
Tue.: **Movie:** *The Amazing Mr. Blunden*

4:15
M Mon.: **Movie:** *Where Eagles Dare*

4:30
2 *People's Court*
5 *Duck Tales*
9 *Newlywed Game*
11 *Fun House*
13 Wed.–Fri.: *Mister Rogers Neighborhood*
21 *Square One TV*
31 Wed.: *Ramona Stories*
Thu.: *Degrassi Jr. High*
Fri.: *Voyage of the Mimi*
Mon.: *Voyage of the Mimi*
Tue.: *Power of Choice*
H Fri.: *Christmas at Radio City Music Hall*
M Tue.: **Movie:** *A Streecar Named Desire*
S Wed.: *Getting Even: A Wimp's Revenge*
Thu.: **Movie:** *Who Has Seen the Wind*
Fri.: **Movie:** *Nutcracker*

4:50
13 Mon., Tue.: *Mister Rogers Neighborhood*

5:00
2 4 7 News
5 *Different Strokes*
9 Wed.–Fri.: *Magnum P.I.*
Mon., Tue.: *T.J. Hooker*
11 *Little House on the Prairie*
13 Wed.–Fri.: *Square One TV*
21 *Sesame Street*
31 Wed.: *Science Journal*
Thu.: *Life Matters*
Fri.: *European Journal*
Mon.: *Looking East*
Tue.: *Sneak Previews*
H Tue.: **Movie:** *Starship*

5:15
H Thu.: **Movie:** *A Christmas Carol*

5:30
2 News
5 *Facts of Life*
13 Wed.–Fri.: *3-2-1 Contact*
Mon., Tue.: *Square One TV*
31 *City Comment*
H Fri.: **Movie:** Going *Ape!*
M Wed.: **Movie:** *Brighton Beach Memoirs*
S Wed.: **Movie:** *Brothers by Choice*
Mon.: *The Tale of Peter Rabbit and the Tale of Mr. Jeremy Fisher*

5:45
31 *News From City Hall*

5:50
M Thu.: **Movie:** *Lost Command*

Weeknights, NOVEMBER 30 and DECEMBER 1–2 and 5–6

WED., NOV. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming
H **Movie:** *He's My Girl*

6:30
2 4 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Eyes on the Prize: America's Civil Rights Years, 1954–65*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Man's Closest Relative*
M *James Stewart's Wonderful Life*
S **Movie:** *Baby . . .Secret of the Lost Legend*

8:00
2 *Van Dyke*
4 *Unsolved Mysteries*
5 **Movie:** *True Grit* (1969). John Wayne, Glen Campbell.
7 *Growing Pains*
9 *A-Team*
11 **Special:** *Season's Greetings From the Honeymooners*
13 *MacNeil/Lehrer*
21 *The Mind: Thinking*
31 *Dark Shadows*
H **Movie:** *La Bamba*
M **Movie:** *It's a Wonderful Life*
N **Movie:** *Springtime in the Rockies*

8:30
2 *Annie McGuire*
7 *Head of the Class*
31 *EastEnders*

9:00
4 *Night Court*
7 *The Wonder Years*
13 *The Mind*
31 *Pyramid*
S **Movie:** *Barfly*

9:10
21 *Peter, Paul and Mary Holiday Concert*

9:30
4 *Baby Boom*
7 *Hooperman*

10:00
4 *Tattinger's*
5 9 11 News
7 *China Beach*
13 *Martina—Most Beautiful of All—At Least Inside*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
N **Movie:** *Closely Watched Trains*

10:15
M **Movie:** *Someone to Watch Over Me*

10:30
11 *Odd Couple*
13 *May's Miracle*
31 *Only One Earth: City in the Sand*
H *The Hitchhiker*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
31 *Hellenic TV U.S.A.*
H *Vietnam War Story: Dusk to Dawn*
S **Movie:** *Pacific Banana*

11:15
21 *Are You Being Served?*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 **Basketball:** Knicks vs. L.A. Clippers
11 *The Honeymooners*
13 *Secret Servant*
H **Movie:** *Off the Wall*

11:35
2 *Night Heat: The Fighter*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Tentacles* (1977). John Huston, Shelley Winters.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *I've Heard the Mermaids Singing*

12:05 a.m.
M **Movie:** *Lady Beware*

12:20 a.m.
S **Movie:** *Positive I.D.*

12:30 a.m.
4 *David Letterman*
21 *Science Journal*

12:45 a.m.
2 **Movie:** *The Wicker Man* (1973). Edward Woodward.

1:00 a.m.
5 *Love Your Skin*
11 *Twilight Zone*
21 *Nova*
H **Movie:** *No Mercy*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
13 *Matisse in Nice*

1:45 a.m.
7 News

1:55 a.m.
M **Movie:** *Survival Game*

2:00 a.m.
4 News
5 *A Thousand Dollars Every Five Hours*
9 *Home Shopping*
11 *White Shadow*
13 *Nova: Can You Still Get Polio?*
S **Movie:** *The Toxic Avenger*

2:05 a.m.
2 *USA Today*

2:15 a.m.
7 **Movie:** *Thunder and Lightning*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
H **Movie:** *The New Kids*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Take the High Ground* (1953). Richard Widmark.
11 *Perry Mason*
13 *Books From Cover to Cover*

3:25 a.m.
S **Movie:** *Baby. . . Secret of the Lost Legend*

3:30 a.m.
4 *Relatively Speaking*
M **Movie:** *Baby Boom*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Francisco*

4:25 a.m.
H **Movie:** *Bachelor Party*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*
S **Movie:** *The Deerslayer*

5:10 a.m.
13 *Popeye*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*
M *James Stewart's Wonderful Life*

THU., DEC. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *Something Special*
S *The Snowman*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Eyes on the Prize: America's Civil Rights Years, 1954–65*
21 *Contact: Long Island*
S **Movie:** *Foul Play*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: The Clown Prince*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Tribute to a Bad Man* (1956). James Cagney.
7 *Nightwatch*
9 *The Untouchables*
11 **Movie:** *Ashanti* (1979). Michael Caine, Peter Ustinov.
13 *MacNeil/Lehrer*
21 *Wild America: River of the Bears*
31 *Dark Shadows*
H **Movie:** *Cry Freedom*
M **Movie:** *Where Eagles Dare*
N **Movie:** *Breaker Morant*

8:30
4 *A Different World*
31 *EastEnders*

8:40
21 *This Old House*

9:00
2 *Paradise*
4 *Cheers*
7 *Dynasty*
13 *Mexico*
31 *Mystery!: The Return of Sherlock Holmes II.* Jeremy Brett.
S **Movie:** *The Believers*

9:20
21 *Mystery!: The Return of Sherlock Holmes II*

9:30
4 *Dear John*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 News
7 *Burning Questions—The Business of Defense: Flaws in the Shield*
13 *American Masters: Georgia O'Keeffe*
31 *Storytellers: The PEN Celebration.* Kurt Vonnegut, Alice Walker, Woody Allen, Arthur Miller and others read from their own works.
N **Movie:** *Vera*

10:30
11 *Odd Couple*
21 *Smiley's People*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #13*
M **Movie:** *The Killing Fields*
S **Movie:** *Teen Wolf Too*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey, Jr.*
11 *The Honeymooners*
13 *Rock Follies: The Divorce*
21 *Are You Being Served?*

11:35
2 *Night Heat: No Regrets*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Life of Emile Zola* (1937). Paul Muni, Gale Sondergaard.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Slaughter High*
N **Movie:** *Riffraff*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Horowitz Plays Mozart*
21 *Tony Brown's Journal*

12:45 a.m.
2 **Movie:** *Chase* (1985). Jennifer O'Neill, Robert S. Woods.
S **Movie:** *Can't Buy Me Love*

1:00 a.m.
5 *Money, Money, Money*
9 *Joe Franklin*
11 *Runaway With the Rich and Famous*
21 *Madame C.J. Walker: Two Dollars and a Dream*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
13 *More Than the Music*
H **Movie:** *Thunder Alley*
M **Movie:** *The Hotel New Hampshire*

2:00 a.m.
4 News
5 *Credit Time Bomb*
9 *Home Shopping*
11 *Worldwide Wrestling*
13 *South American Journey*

2:05 a.m.
2 *USA Today*

2:20 a.m.
7 News

2:30 a.m.
4 *Group 1 Medical*

TELEVISION

5 *Improv Tonight*
S **Movie:** *The Name of the Rose*

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
7 **Movie:** *The Macahans*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Strange Behavior* (1981). Michael Murphy.
11 *Lifestyles of the Rich and Famous*
13 *The Big A*

3:20 a.m.
H **Movie:** *Big Trouble*
M **Movie:** *Vandetta*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Francisco*

4:45 a.m.
S **Movie:** *Foul Play*

4:50 a.m.
M **Movie:** *Gaby—A True Story*

4:55 a.m.
H **Movie:** *Night Shift*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *U.S. Farm Report*
13 *New Literacy*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*

FRI., DEC. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Hanukkah*
31 Italian programming (concludes at 8)
M **Movie:** *Genghis Khan*
S **Movie:** *Surrender*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review*
21 *Contact: Long Island*
H *Inside the NFL #13*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival: Kingdom of the Koala*

8:00
2 *Beauty and the Beast*
4 *Something Is Out There*
5 **Movie:** *Bubba Duck* (1988). Animated.
7 *A Muppet Family Christmas*
9 *Barney Miller*
11 **Movie:** *Private Resort* (1985). Rob Morrow, Johny Depp.
13 *MacNeil/Lehrer*
21 *Nature: The Nature of Australia: A Portrait of the Island Continent*
31 *Washington Week in Review*
H **Movie:** *Superman II*
M **Movie:** *Ben-Hur*
N **Movie:** *A Great Wall*
S **Movie:** *Cross My Heart*

8:30
9 **Basketball:** Knicks vs. Dallas Mavericks
31 *EastEnders*

9:00
2 *Dallas*
4 *Sonny Spoon*
7 *Mr. Belvedere*
13 *Great Performances: Nureyev's Cinderella*
31 *Dr. Who Movies*

9:10
21 *World at War*

9:30
7 *Just the Ten of Us*
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 11 News
7 *20/20*
N **Movie:** *Dogs in Space*
S *Brothers*

10:15
H **Movie:** *Superman IV: The Quest for Peace*

10:30
11 *Odd Couple*
31 *Autograph: Jimmy Cliff*
S *It's Garry Shandling's Show*

11:00
2 4 7 9 News
5 *M*A*S*H*
11 *Cheers*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Wall $treet Week*
M **Movie:** *The Happy Hooker*
S **Movie:** *Revenge of the Nerds*

11:35
2 **Movie:** *A Soldier's Story* (1984). Howard E. Rollins Jr., Adolph Ceasar.
21 *Wall $treet Week*

11:50
H *First & Ten: The Bulls Mean Business*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Phantom of the Paradise* (1974). Paul Williams, Jessica Harper.
11 *War of the Worlds*
13 **Movie:** *The Passionate Friends* (1949). Ann Todd, Trevor Howard.
21 *Nightly Business Report*
31 *World TV Presents*
N **Movie:** *Variety Lights*

12:20 a.m.
H *Bob Goldthwait: Is He Like That All the Time?*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Inside Albany*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
21 *Survival Special: Parenthood Game*
S **Movie:** *Melody in Love*

1:10 a.m.
M **Movie:** *Pretty Smart*

1:20 a.m.
H *Inside the NFL #13*

1:30 a.m.
4 *Friday Night Videos*
7 11 News
13 **Movie:** *Svengali* (1931). John Barrymore, Marian Marsh.

1:48 a.m.
2 *USA Today*

2:00 a.m.
5 *Hair Loss*
7 **Movie:** *Jesse James*
9 *Home Shopping*
11 *Friday the 13th*

2:20 a.m.
2 **Movie:** *Just an Old Sweet Song* (1976). Robert Hooks, Cicely Tyson.
H **Movie:** *Sweet Revenge*

2:30 a.m.
4 News
5 *Improv Tonight*

2:40 a.m.
M **Movie:** *Deadly Illusion*
S **Movie:** *Summer Heat*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *The Last Wave* (1977). Richard Chamberlain.
11 *Secrets of Success*
13 *Saludos*

3:30 a.m.
4 *New Liars Club*

3:45 a.m.
H **Movie:** *Omega Syndrome*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Francisco*
S **Movie:** *House of the Long Shadows*

4:15 a.m.
7 **Movie:** *Apache Drums*
M **Movie:** *Never Too Young to Die*

4:30 a.m.
4 **Movie:** *White Zombie* (1932). Bela Lugosi.

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:20 a.m.
5 *Popeye*
H **Movie:** *Morons From Outer Space*

5:30 a.m.
2 *Newsmakers*
5 *I Love Lucy*
11 News
13 *Faces of Culture*

MON., DEC. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian Programming
H *The Nutcracker: A Fantasy on Ice*
S **Movie:** *My Body, My Child*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Silent Mouse*
21 *Contact: Long Island*
M **Movie:** *The Conversation*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: In Praise of Penguins*
H *Encyclopedia: Volume "L"*

8:00
2 *Rudolph the Red Nose Reindeer*
4 *Alf*
5 **Movie:** *That Was Then, This Is Now* (1985). Emilio Estevez.
7 *MacGyver*
9 **Movie:** *Grace Kelly* (1983). Cheryl Ladd, Lloyd Bridges.
11 **Movie:** *Weekend Warriors* (1986). Chris Lemmon, Vic Tayback.
13 *MacNeil/Lehrer*
21 *An Evening of Championship Skating*
31 *Dark Shadows*
H *You Don't Have to Die*
N **Movie:** *Hey Babu Riba*
S **Movie:** *Cry Freedom*

8:30
4 *Hogan Family*
31 *EastEnders*
H **Movie:** *The River Rat*

9:00
2 *Murphy Brown*
4 **Movie:** *Maybe Baby*
7 **Football:** L.A. Rams vs. Chicago (concludes at approx. midnight)
13 *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly*
31 *Theban Plays*
M **Movie:** *The Witches of Eastwick*

9:30
2 *Designing Women*
21 *Inside Family Ties: Behind the Scenes of a Hit*

10:00
2 *Almost Grown*
5 9 11 News
H **Movie:** *A Dangerous Life* (Part 1)
N **Movie:** *Chisum*

10:30
11 *Odd Couple*
13 *Folk City: The Twenty-Fifth Anniversary*

10:50
21 *Are You Being Served?*
S *Celebrity Close-Up*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
31 *Hellenic TV U.S.A.*
M **Movie:** *Lethal Weapon*
S **Movie:** *Barfly*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey, Jr.*
11 *The Honeymooners*
21 *George and Mildred*

11:35
2 *Hunter: The Girl Next Door*

MIDNIGHT
5 *Kojak*
7 News
11 *Secrets of Success*
21 *Nightly Business Report*
H **Movie:** *The Wild Pair*
N **Movie:** *Samurai II—Duel at Ichijaji Temple*

12:10 a.m.
13 *Great Performances: James Stewart*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock*
21 *Adam Smith's Money World*

12:45 a.m.
2 **Movie:** *Picking Up the Pieces* (1985). Margo Kidder, David Ackroyd.
S **Movie:** *Young Lady Chatterly II*

12:55
M **Movie:** *Vendetta*

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Massacre at Fort Holman* (1973). James Coburn, Telly Savalas.
9 *Joe Franklin*
11 *Twilight Zone*
21 *Declarations of Independents*

1:30 a.m.
4 *Later With Bob Costas*
11 News
H **Movie:** *The Name of the Rose*

2:00 a.m.
4 News
5 *Look at Me Now*
9 *Home Shopping*
11 *Secrets of Success*

2:05 a.m.
2 *USA Today*
13 *Frugal Gourmet: A Colonial Christmas With Friends*

2:20 a.m.
S *My Body, My Child*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
M **Movie:** *Torment*

2:35 a.m.
2 *Nightwatch*

2:45 a.m.
7 News

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Circle of Two* (1980). Richard Burton, Tatum O'Neal.
11 *Perry Mason*
13 *Protein Synthesis*

3:15 a.m.
7 *Branded*

3:30 a.m.
4 *Relatively Speaking*

3:50 a.m.
7 *Safari to Adventure*
H *Bob Goldthwait: Is He Like That All the Time*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Francisco*
13 *Structure of the Atom*
M **Movie:** *The Witches of Eastwick*

4:35 a.m.
S *The Tale of Peter Rabbit and the Tale of Mr. Jeremy Fisher*

4:50 a.m.
H **Movie:** *The Lost Boys*

5:00 a.m.
4 *Gidget*
5 *Popeye*
7 *Branded*
11 *Rhoda*
13 *Looking Good*

5:15 a.m.
S **Movie:** *Too Much*

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

TUE., DEC. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
S **Movie:** *Teen Wolf Too*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *Moonlight*
M **Movie:** *Posse*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeorpardy*
9 *Cosby*
11 *Cheers*
13 **Special:** *Sesame Street*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Brown Bears*

8:00
2 *TV 101*
4 *Matlock*
5 **Movie:** *Miracle on 34th Street* (1947). Edmund Gwenn, Natalie Wood. Colorized.
7 *Who's the Boss?*
9 *Hunter*
11 **Movie:** *Gotcha!* (1985). Anthony Edwards, Linda Fiorentino.
13 *MacNeil/Lehrer*
21 *Nova: All-American Bear*
31 *Dark Shadows*
H **Movie:** *Cross My Heart*
M **Movie:** *Someone to Watch Over Me*
N **Movie:** *Prick Up Your Ears*
S **Movie:** *King Solomon's Mines*

8:30
7 *Roseanne*
31 *EastEnders*

9:00
2 **Movie:** *Tricks of the Trade*
4 *In the Heat of the Night*
7 *Moonlighting*
13 *We Shall Overcome*
31 *Secret Agent*

9:10
21 *Remembering Bing*

9:30
H *First & Ten: The Bulls Mean Business*

10:00
4 *Midnight Caller*
5 9 11 News
7 *thirtysomething*
31 *Bergerac*
H *Neil Diamond—Live*
M **Movie:** *Walker*
N **Movie:** *The Princess Comes Across*

S *Brothers*

10:30
11 *Odd Couple*
13 *American Experience*
S *It's Garry Shandling's Show*

10:50
21 *Are You Being Served?*

11:00
2 4 7 News
5 *Koch on Call*
9 *Benny Hill*
11 *Cheers*
31 *Hellenic TV U.S.A.*
H **Movie:** *Cry Freedom* (cc)
S **Movie:** *Surrender*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 **Hockey:** Rangers vs. Vancouver Canucks
11 *The Honeymooners*

21 *George and Mildred*

11:35
2 *Night Heat: Showdown*
M **Movie:** *Platoon*

11:45
13 **Movie:** *It's a Wonderful Life* (1946).

MIDNIGHT
5 *Kojak*
7 7 *High Ice* (1980). David Janssen, Tony Musante.
11 *Secrets of Success*
21 *Nightly Business Report*
N **Movie:** *Blood of a Poet*

12:30 a.m.
4 *David Letterman*

12:45 a.m.
2 **Movie:** *North Beach and Rawhide* (1985). William Shatner.
21 *American Interests*
S **Movie:** *Cross My Heart*

1:00 a.m.
5 *Stop Smoking*
11 *Twilight Zone*
21 *Made in America: Albert Paley & Wendell Castle*

1:30 a.m.
4 *Later With Bob Costas*
5 *Forever Lean*
11 News

1:40 a.m.
H **Movie:** *The Omega Syndrome* (cc)

1:45 a.m.
M **Movie:** *Cinderella*

2:00 a.m.
2 *USA Today*
4 7 News
5 *Update: Making It Happen*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:20 a.m.
S **Movie:** *Pacific Banana*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
7 **Movie:** *Danger In Paradise*
13 *May's Miracle*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Cop in Blue Jeans*
11 *Perry Mason*
13 *Vectors*

3:15 a.m.
H **Movie:** *National Lampoon's Vacation* (cc)

3:25 a.m.
M **Movie:** *The Happy Hooker*

3:30 a.m.
4 *Relatively Speaking*
S **Movie:** *Nightside*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Francisco*
13 *Reading Rainbow*

4:30 a.m.
7 *The Avengers*
13 *Drug Abuse*

4:55 a.m.
H *First & Ten: The Bulls Mean Business*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
M **Movie:** *Pretty Smart*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
S **Movie:** *The Amazing Mr. Blunden*

Weekend, DECEMBER 3–4

SAT., DEC. 3

6:00 a.m.
4 *Animated Classics*
5 *Can You Be Thinner*
7 *New York Views*
9 *Sustaining*
11 News
13 *New Jersey News*
21 *Sesame Street*
M **Movie:** *It's a Wonderful Life*
S *Tucker and the Horse Thief*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Making It Happen*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*
H *Pen Pals*
S **Movie:** *Top Secret!*

7:30 a.m.
2 *Dr. Fad*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
13 *Metro Week in Review*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissyfur*
5 *World Tomorrow*
7 *Flinstone Kids*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure: A Frightful Conflict, The Home Fronts*
H **Movie:** *The Concorde: Airport '79*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*
M **Movie:** *P.K. and the Kid*
S **Movie:** *Captain Carey, U.S.A.*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 One-On-One

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Chipmunks*
5 *W.W.F. Wrestling Superstars*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line: The Real Justice Holmes*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #13*
M **Movie:** *The Secret of My Success*
S **Movie:** *Kansas City Bomber*

10:30 a.m.
2 *Garfield and Friends*
4 *Alf*
7 *A Pup Named Scooby Doo*
9 *Buck Rogers*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Mighty Mouse*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Quilting: Pieced Block Construction*
31 *Video Music Box*
H **Movie:** *Hatari!*

11:30 a.m.
2 *Teen Wolf*
4 *Ed Grimley*
5 **Movie:** *Yogi's First Christmas* (1987).
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Hey, Vern, It's Ernest!*
4 *Punky Brewster*
7 *Animal Crack-Ups*
9 *Three Stooges*
11 Wrestling
13 *GED*
31 *Eye on Asia*
M **Movie:** *The Wraith*
S **Movie:** *Hot Pursuit*

12:10
21 *Gourmet Cooking*

12:30
2 News
4 *New Archies*
7 *Weekend Specials*
13 *GED*

12:50
21 *This Old House*

1:00
2 **Horseback Riding:** *Mercedes Horse Jumping Championship*
4 *Super Boy*
9 Wrestling
11 **Movie:** *Half a Sixpence* (1968). Tommy Steele, Julia Foster.
13 *South Africa Now*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
4 **Basketball:** College Top Ten
5 **Movie:** *A Christmas Carol* (1938).
13 *Innovation*
21 *Frugal Gourmet*
H **Movie:** *Spaceballs*
M **Movie:** *The Sniper*
S **Movie:** *Brighton Beach Memoirs*

2:00
2 **Football:** College Games to Be Announced
4 *Al McGuire's Basketball Special*
7 **Basketball:** Louisville vs. Indiana
9 *Hawaii 5-0*
13 *Frugal Gourmet: A Colonial Christmas With Friends*
31 *Japanese Theatre*

2:10
21 *Joy of Painting*

2:30
4 **Bowling:** PBA Fall Tour

2:50
21 *Art of William Alexander and Lowell Speers*

3:00
5 **Movie:** *Tora! Tora! Tora!* (1970). Jason Robards.
9 *Knightrider*
13 *That's Dancing!* A look at the careers of Fred Astaire, Ginger Rogers, Gene Kelly and others.
31 *Ramona Stories*
M **Movie:** *Hot Stuff*

3:30
11 **Movie:** *Invasion of the Body Snatchers* (1956). Kevin McCarthy, Dana Wynter.
21 *Woodwright's Shop: Boxwood Recorder*
31 *Ask Congress*
H *Pen Pals*
S *Dionne Warwick and Friends*

4:00
4 *Sportsworld*
9 *Knightrider*
31 *TV Brazil*

4:10
21 *This Old House*

4:30
7 **Basketball:** Notre Dame vs. Kentucky
31 *Thinking Allowed*
H *Coming Attractions*
M **Movie:** *The Allnighter*
S *That's What Friends Are For: AIDS Concert '88*

4:50
21 **Movie:** *Dr. Who: The City of Death*

5:00
9 *A-Team*
11 *New Twilight Zone*
31 *Lonesome Pines Special*
H **Movie:** *The Outsiders*

5:10
13 *The Musicals: Can-Can* (1960). Shirley MacLaine, Frank Sinatra.

5:30
2 *Heisman Trophy Award*
11 *T and T*

6:00
2 *A World of Difference.* Junior high students from P.S. 70 identify and deal with prejudice by participating in a peace education workshop.
4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
31 *Polish TV Network*
S **Movie:** *Going Ape!*

6:15
M **Movie:** *North Shore*

6:30
4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria/Hello Vienna*
H **Movie:** *Apprentice to Murder*

7:00
2 7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 *Star Trek*
31 *Computer Show*

7:20
21 *Wonderworks: Miracle Down Under*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*
S **Movie:** *Top Secret!*

8:00
2 *Dirty Dancing*
4 *227*
5 *The Reporters*
7 *Murphy's Law*
9 *Barney Miller*
11 *War of the Worlds*
31 *Masterpiece Theatre: A Perfect Spy*
H **Movie:** *The Witches of Eastwick*
M **Movie:** *The Secret of My Success*
N **Movie:** *Gothic*

8:10
13 **Movie:** *It's a Wonderful Life* (1946). James Stewart, Donna Reed, Lionel Barrymore.

8:30
2 *Raising Maranda*
4 *Amen*
9 **Basketball:** Knicks vs. San Antonio Spurs

9:00
2 *Simon and Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
7 *Police Story*
11 *Friday the 13th*
31 *Upstairs, Downstairs*
S **Movie:** *Fatal Attraction*

9:10
21 *John Cleese.* A documentary about John Cleese, the funnyman from *Fawlty Towers* and *A Fish Called Wanda.*

9:30
4 *Empty Nest*
N **Movie:** *La Notte*

10:00
2 *West 57th*
4 *Hunter*
5 News
11 *Monsters*
31 *The Citadel*
H *Neil Diamond's Greatest Hits—Live*
M **Movie:** *Terminal Entry*

10:15
21 *Fawlty Towers*

10:30
5 *Taxi*
11 News

11:00
2 4 7 9 News
5 *Comic Strip Live*
11 *Tales From the Darkside*
13 *Great Performances: James Stewart—A Wonderful Life.* Interviews with Katharine Hepburn, Walter Matthau, Lee Remick, and Ronald Reagan.
31 *World TV Presents* (Chinese programming)
H **Movie:** *National Lampoon's Vacation*
S *Comedy Club*

11:30
4 *Saturday Night Live*
7 News
9 *Freddy's Nightmares*
11 **Movie:** *About Last Night* (1986). Rob Lowe, Demi Moore, James Belushi.

11:45
2 *Rockford Files*
7 **Movie:** *The Destructors* (1974). Anthony Quinn, Michael Caine.
M **Movie:** *The Killing Time*

MIDNIGHT
5 *Columbo: Murder Under Glass*
N **Movie:** *The Conversation*
S **Movie:** *Emily*

12:30 a.m.
21 **Movie:** *The Flying Deuces* (1939). Laurel and Hardy.
9 *Alfred Hitchcock Presents*

12:45 a.m.
2 **Movie:** *Destiny of a Woman* (1971). Anthony Quinn, Mike Farrell.
H **Movie:** *Black Moon Rising*

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
13 **Movie:** *That Uncertain Feeling* (1941). Merle Oberon, Melvyn Douglas.

1:15 a.m.
M **Movie:** *Extreme Prejudice*

1:30 a.m.
5 *Naked City*
7 **Movie:** *Heartbreakers*
11 News
S **Movie:** *When a Stranger Calls*

2:00 a.m.
4 *New Record Guide*
5 *Look at Me Now*
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*

2:25 a.m.
H **Movie:** *On the Line*

2:30 a.m.
4 *Life's Most Embarrassing Moments*
5 **Movie:** *The Disappearance* (1981). Donald Sutherland.
11 *Tales From the Darkside*
13 **Movie:** *If I Were King* (1938). Ronald Coleman, Basil Rathbone.

3:00 a.m.
2 **Movie:** *Funny Business* (1978). Walter Matthau. 100 glimpses of movie comics from the beginning of sound in films to the 1950's.
4 *Hardcastle & McCormick*
11 **Movie:** *First Deadly Sin* (1981). Frank Sinatra, Faye Dunaway.

3:05 a.m.
M **Movie:** *Bob and Carol and Ted and Alice*
S **Movie:** *Hot Pursuit*

3:25 a.m.
7 **Movie:** *Dodge City*

4:00 a.m.
4 **Movie:** *The Scarlet Pimpernel*

4:10 a.m.
13 **Movie:** *Kitty* (1945). Paulette Goddard, Ray Milland.
H **Movie:** *The Witches of Eastwick*

4:33 a.m.
5 *I Love Lucy*

4:45 a.m.
S *Dionne Warwick and Friends*

4:55 a.m.
M **Movie:** *Dollars*

5:00 a.m.
2 **Movie:** *Message to My Daughter* (1973). Bonnie Bedelia, Martin Sheen.
5 *Popeye*
11 *Alice*

5:30 a.m.
7 *Branded*
11 News

SUN., DEC. 4

6:00 a.m.
4 *Fight Back*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature: The Nature of Australia—A Portrait of the Island Continent: The Making of the Bush*
21 *Sesame Street*
S **Movie:** *Hockey Night*

6:30 a.m.
2 *Bravo.* A talk show that deals with issues important to the Spanish-American community.
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christopher Close-up*
H *Little Miss Perfect*

7:00 a.m.
2 *Young Universe.* A children's newsmagazine.
5 *Hour of Power*
7 *Christian Lifestyle Magazine*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *OWL TV*
M **Movie:** *Nadine*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
21 *Zoobilee Zoo*
H *Tales of Little Women*
S *How the Rhinoceros Got Its Skin and How the Camel Got Its Hump*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers Neighborhood*
21 *Sesame Street*
31 Italian Programming
H *The Adventures of Tom Sawyer*
S **Movie:** *Young Detectives on Wheels*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Dennis the Menace*
7 *Health Show*
H **Movie:** *A Christmas Carol*
M *K.O. Kippers*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *The Prize Fighter* (1979). Tim Conway, Don Knotts.
9 *The Jetsons*
11 *Transformers*
21 *Reading Rainbow*
M **Movie:** *The Three Stooges Go Around the World in a Daze*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Turtles*
21 *Ramona*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
13 *The Best of Wild America: The Babies*
21 *Wonderworks*
H **Movie:** *Something Special!*
S **Movie:** *Can't Buy Me Love*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Wonderful World of Disney: White Wilderness*
11 *Love Boat*
M *Max Headroom's Giant Christmas Turkey*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *Business World*
9 *Munsters Today*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 *Schlott Realty*
7 *This Week With David Brinkley*
9 *Triple Threat*
11 *At the Movies*
13 *Hanukkah.* Edward Asner looks at the history of the Festival of Lights and its significance to Jewish people around the world.
H **Movie:** *Going Ape!*
M **Movie:** *Overboard*

NOON
2 *This Is the NFL*
4 *Grandstand*
5 *WWF Wrestling Challenge*
9 **Movie:** *Hook, Line, and Sinker* (1969). Jerry Lewis, Peter Lawford, Anne Francis.
11 **Movie:** *The Wizard of Oz.* Animated.
13 *Inside Washington*
21 *Inside Albany*
S **Movie:** *Jeremiah Johnson*

12:30
2 *NFL Today*
4 *NFL Live*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Football:** Giants vs. Phoenix
4 *Public People, Private Lives*
5 **Movie:** *Yogi Bear and the Invasion of the Space Bears*
7 *Like It Is*
13 *Wonderworks: Anne of Green Gables* (Part 1)
21 *Nature*
H *Emmet Otter's Jug-Band Christmas*

1:30
M **Movie:** *Ben-Hur*

2:00
4 *Born Famous*
9 **Movie:** *Secret War of Harry Frigg* (1969). Paul Newman, Sylvia Koscina, Andrew Duggan.
11 **Movie:** *Swiss Family Robinson* (1975). Martin Milner, Pat Delaney.
21 *American Experience*
31 *Horowitz Plays Mozart*
H **Movie:** *Over the Top*
S **Movie:** *Harry and the Hendersons*

3:00
4 *Missing Reward*
5 **Movie:** *I Ought To Be in Pictures*
7 **Special:** *Siskel & Ebert's Holiday Video Gift Guide*
13 *Wonderworks: Anne of Green Gables* (Part 2)
21 *Peter, Paul and Mary Holiday Concert*
31 *Polish Sunday*

3:30
H **Movie:** *Crazy Moon*

4:00
2 *NFL Post Game*
4 **Football:** Jets vs. Kansas City
7 **Golf:** J.C. Penney Classic
9 *My Secret Identity*
11 **Movie:** *March of the Wooden Soldiers* (1934). Or *Babes in Toyland*
31 *Polish TV Network*
S **Movie:** *Foul Play*

4:30
2 **Movie:** *Death Takes a Holiday* (1971). Melvyn Douglas, Myrna Loy, Yvette Mimieux.
9 *Out of This World*

5:00
5 **Movie:** *Fighting Back* (1982). Patti Lupone, Tom Skerritt.
9 *Knightrider*
13 *Wonderworks: Miracle Down Under*
21 *Nova*
31 *Direct Line: Israel/USA*
H *Little Miss Perfect*
M **Movie:** *Fiddler on the Roof*

5:30
11 **Movie:** *The Lord of the Rings* (1978). Voices of Christopher Guard, William Squire.

6:00
2 News
9 *A Team*
31 Korean Programming
H **Movie:** *Harry the Hendersons*
S **Movie:** *Nobody's Fool*

6:15
21 *Wonderworks*

6:30
2 4 7 News

6:55
13 *Nature: The Nature of Australia—A Portrait of the Island Continent: The Sunburnt Country*

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *21 Jump Street*
7 *Incredible Sunday*
9 *T.J. Hooker*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *Trackdown*
9 **Hockey:** Rangers vs. Edmonton Oilers
11 **Special:** *Christmas Sampler*
13 *Nature: The Nature of Australia: A Portrait of the Island Continent*
31 *Blake's Seven*
H **Movie:** *Cry Freedom*
M **Movie:** *Overboard*
N **Movie:** *Latino*
S **Movie:** *Robocop*

8:30
4 *Day by Day*
5 *Married With Children*

8:40
21 *This Old House*

9:00
2 *Graham Greene's the Tenth Man.* See John Leonard's review in this issue.
4 *In the Heat of the Night: Don't Look Back*
5 *It's Garry Shandling's Show*
7 **Movie:** *My First Love.* See John Leonard's review in this issue.
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Heaven on Earth.* A drama about five orphans from Wales who were shipped to Ottawa between 1867 and 1914. Screenplay by Margaret Atwood. See John Leonard's review in this issue.
31 *Window on World TV*

9:20
21 *Nature: The Nature of Australia: A Portrait of the Island Continent*

9:30
5 *Tracey Ullman*

10:00
5 *Duet*
11 News
M *Comedy Experiment: Late for Dinner*
N **Movie:** *Samurai*
S **Movie:** *Can't Buy Me Love*

10:30
5 *Current Affair Extra*
11 *Odd Couple*
21 *Mystery! The Return of Sherlock Holmes II*
31 *Beijing Acrobatic Company*
M **Movie:** *Nadine*

11:00
2 4 5 7 9 News
11 *Cheers*
13 *Hot Metal: Crown of Thorns*
31 Korean Programming
H *First & Ten: The Bulls Mean Business*

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*
13 *Hot Metal: Unleash the Kraken*
H **Movie:** *The Running Man*

11:40
21 *Casebook of Sherlock Holmes*

11:45
2 7 Sports
S **Movie:** *Mona Lisa*

MIDNIGHT
2 *USA Today*
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
13 *Great Performances: Nureyev's Cinderella.* With Sylvie Guillem, Charles Jude.
M **Movie:** *Black Widow*
N **Movie:** *Mississippi Mermaid*

12:15 a.m.
21 *Masterpiece Theatre: By the Sword Divided II*

12:30 a.m.
4 *Michelob Presents...Sunday Night.* A blend of music, comedy, animation, and memorablilia.
7 *Entertainment This Week*
9 *Dallas*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*

1:15 a.m.
H **Movie:** *Laguana Heat*

1:30 a.m.
2 *Wipeout*
4 *Spectacular World of Guiness Records*
7 **Movie:** *Rosebud* (1975). Peter O'Toole, Richard Attenborough.
9 *Sustaining*
11 News
S *Tropical Rock: A Hot Night in Ibiza*

1:45 a.m.
M **Movie:** *Lady Beware*

2:00 a.m.
2 *Nightwatch*
4 *Visiones*
5 *Synchronal*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
4 *First Estate*
5 *Mellinger*
11 **Movie:** *The Last Voyage* (1960). Robert Stack, Dorothy Malone.

2:40 a.m.
S **Movie:** *Blue Velvet* (1986). Isabella Rossellini, Dennis Hopper.

3:00 a.m.
5 *Keys to Success*

3:10 a.m.
H **Movie:** *Thunder Alley*

3:25 a.m.
7 **Movie:** *One Body Too Many*

3:30 a.m.
5 *Update: Making It Happen*
M **Movie:** *Survival Game*

4:00 a.m.
5 *East Side Kids*

4:30 a.m.
11 *Alice*

4:45 a.m.
S **Movie:** *Harry and the Hendersons*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Business File*

5:05 a.m.
M **Movie:** *Overboard*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Battery Pk City—1 BR condo, days 212-868-0830 or eves 201-560-9598

Luxuriously Furnished Apts
245 East 44th St.
Midtown Convenience
In New Full-Service Building
Spectacular Views In Luxury
Furnished Studios, from $1900.
Live Rent-Free Till Jan 1989
212-883-1078
No Fee

Luxuriously Furnished 1-BR Apts
330 EAST 39th St.
Valet/Garage
Rent Stabilized
Live Rent-Free Till Jan 1989
212-883-1078
NO FEE

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

Retired Lawyer & Wife—Ivy League, desire sublet, Jan-May. Call 206-746-1310

SUBLET

1 Bedroom, Upper West Side—$1000. 12/20-1/27. 212-595-7783, 914-856-4955

COOPERATIVE/CONDO
Manhattan

70's Between Park & Lex—Exclusive 2 BR, sky garden. Rare oppty to purchase a unique, terr, 2-BR home w/650 sq ft wrap garden; views S.W., mint cond. $600K. Mt $1150. Owner 212-794-1892. No Brokers

Greenwich Village Exclusive
JANE STREET JEWEL
1400 sq ft, prewar corner loft, has soaring 14' ceils, arched 10' windows, expo brick, maple flrs. This rare 2 BR, 2 bath w/den & attic asks $415K. Mt $220. Call J. Lieberman at 212-925-6700 or (h) 675-0824
THE CORCORAN GROUP

30's W. (Off 5th Ave) 2000 Sq Ft
CLASSIC LOFT
EXCLUSIVE! Sparkling, magnificent, thoughtfully designed loft. Quality appointed thruout, bleached floors & hi ceil. Grand LR & Formal Din area, 2 huge Bdrms & Den. Very elegant. $400's. Call Myrna Seva 212-415-0569 R: 725-2736
L.B. KAYE ASSOCIATES

Artist - Photographer's Dream—Brightest & most spectacular views in NYC. River views from every rm, prewar, 2 BR, 2 bth, comp renov, mint cond, 2 walk-in closets. You must see, we must sell. Owner relocating. $435K. By Owner 212-678-1521

Chelsea Near Seminary—Sunny studio condo, new construct, cent air, lndry fac, roof deck. $155,000. Owner 718-230-3020

E 78th St—Brownstone triplex, 2 BR, LR/DR w/exposed brick fplc, immac kit & 2 1/2 tile bths. $299,000. 212-517-8475.

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
The perfect place to call home. 33 mins to midtown, top school system, boater's paradise, fine dining, over 400 available listings in all price ranges. Call for Free Brochure/Insider's Guide to area.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
Orange County

HUDSON RIVER VIEWS,
71' RIVERFRONT RIGHTS
Charming Luxury Estate House. Newly renov. New kit, bths. Easy care. 1 hr NYC. Country club adjacent. Brokers protected Ask'g $435,000 Owner 212-319-1851

HOUSE
New Jersey

COURT ORDERED
BANKRUPTCY AUCTION
REAL ESTATE
BUILDER BANKRUPT
SALE: DEC. 11, 1988 at 2PM
PRESTIGIOUS HOLMDEL, NJ
14 BEAUTIFUL HOME SITES
& 7 PARTIALLY COMPLETED
CUSTOM HOMES
2 Developments - Raven's Nest and Hickory Hills. All Lots 1 Acre & Homes are 30%-80% Completed
Sale subject to confirmation Bankruptcy Court within 14 Days. TERMS: $30,000. deposit required. CALL AUCTIONEER for details, directions and color brochure.
PETER COSTANZO
Auctioneers Inc 201 229-2530

HOUSE
Connecticut

Stamford—Gracious & elegant living at an affordable price! EIK is fully equipped w/top-of-the-line appliances, FDR, LR w/frplc, wraparound deck. Mstr BR w/Juliet balcony, library/den, 4/5 BRs, plus many features. Walking distance to houses of worship & shopping. New owner will be able to move in & enjoy a great buy at mid $400's. Owner Jacqueline Johnson 212-880-0730, eves 203-329-0822

REAL ESTATE ADVERTISERS:
JOIN THE BAND WAGON AND SAVE MONEY TOO!

Your company will benefit by advertising in the special feature pages which will appear monthly in New York Magazine's Town And Country Properties.

Each month a different area will be featured on these special pages. In January we'll feature *Country Properties*, February - *New Jersey* and March - *Brooklyn...Vacation Homes, Connecticut, Westchester,* and other areas will be featured throughout the year.

These pages will contain nine blocks (2 1/4 inches by 3 inches) -- big enough for a good picture -- and each block will cost only $975. What a saving from the regular price. And what an opportunity to display your special or unique property.

Call me for a complete schedule and for more information on this exciting opportunity.

Margaret Russo 212-971-3155

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$1,475,000.
S. M. Strong Inc., Realtor.
Old Lyme, CT 06371
(203) 434-1603

HOUSE OTHER

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

IRS FORECLOSURES
Being sold for back taxes. Also repossessed VA & HUD homes from $1, you repair. No credit checks. Unbelievable opportunities. **CALL (805) 682-7555, Ext H-1290** for repo list your area.

COMMERCIAL PROPERTY

Westchester, Shore Area—Building for sale, busy storefront. Exc cond. Immed sale by owner. 914-562-5646

COUNTRY PROPERTY
For Sale/Rent

STATELY IN STONE
Fieldstone home is situated on 30 acres of lightly wooded property and features fabulous stone sun rm, and unique stone shower. LR w/woodstove, DR, den w/frplc, 4 BRs, 2 bths, and 2 car garage. Trails thru-out property, perfect for cross country skiing, snow mobiling, horseback riding or just leisurely walks. Large fenced garden and small barn. A once-in-a-lifetime find for $235,000
MCKEAN REAL ESTATE
White Lake, NY 914-583-6003

Rhinebeck Area—Ski in idyllic setting outside pvt lakefront cottage. Newly furn'd & renov. 2 BRs, equip kit, LR, porch. Great area for all sports. For rental info, call owners: 212-580-0654

OFFICE
Manhattan

1st Ave & 37th St—800 sq ft. Suitable for pvt practitioner, prof'l/sales office. Landmark bldg, all improvements. 2 blks NYU Med, trans. Term - 2 yrs. 212-532-4150

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Skinny Dip Resorts & Cruises—Come home tan all over, Florida and Caribbean. Travel Naturally. Box 2468 Lutz, FL 33549-2468. (813) 948-1303

ClubMed

AT A DISCOUNT

(212) 219-0612 1 (800) 999-8748

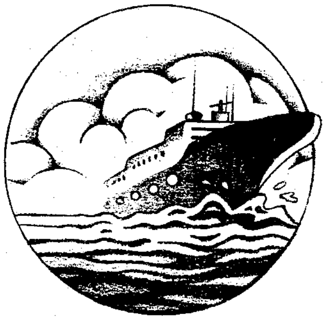
TRAVELBROKERS M-F, 9-6, Sat 10-5

AIRLINE

AIRLINES NOW HIRING
Travel Agents, Flight Attendants, Mechanics, etc. Entry level and up. Salaries to $105K. Call 805-682-7555 ext. A-1049

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**



CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Cruise Headquarters—Discounts on all major cruise lines. 212-840-2571

Overseas and Cruiseships Employment
Many positions. Work month - home month. Call 805-682-7555 ext. S-1033

Naturists/Nudists—Caribbean cruises from $795/person. Special Excursions Travel. 201-347-8511.

Advertise—In NEW YORK's Travel Section. Call Jonathan Karron 212-971-3155

SEASONAL RENTAL

Westhampton Rental · 5BR · for Holiday
Lg contemp, tennis, fplc. 212-308-5885

Winter Holiday—Secluded farmhouse. 1 1/2 hrs. NYC. Hiking, skiing, pond. 12/19-1/31. 212-595-7783. 914-856-4955

BED & BREAKFAST
New Jersey

Cabbage Rose Inn—Flemington. Enjoy a Vict. holiday. 1 hr NYC. 201-788-0247

BED & BREAKFAST
New York

INN New York City
Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

A Unique Bed & Breakfast Agency
invites you to try an alternative to Manhattan hotels. Hosted & unhosted apartments available. (Host inquiries).
The Bon Vivant Agency. 212-966-1732

Experience NYC—The European way. Bed & Breakfast (& Books) offers fine accomm. at reasonable rates. Brochure: 35 W. 92nd St., NY 10025 212-865-8740.

Give an X-mas gift to yourself or a friend
Come to Westhampton's Seafield House for romantic, old world charm. Restaurants, antique shops. **800-346-3290**

B & B on the Park—Gracious quarters in landmark Vict. mansion. Pk. Slope B'klyn. 20 min. from Wall St. 718-499-6115

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts. For corp/leisure travel. Holiday stays. Hosted/unhosted. Min 2 nites.

Meadowlark B&B—Berkshires. Enjoy our seasonal getaway pkg. 518-851-9808

INNS AND LODGES
New York

Simmons Way Village Inn—Enjoy traditions of holidays past. Acclaimed, romantic country inn, 90 miles from Manhattan. X-mas eve with moonlight sleigh ride and dinner. New Year's Eve gala w/optional room pkg. **518-789-6235**

Chez Reaux Inn—Come stay with friends. Elegant and unique. We make you feel special. Spend a relaxing Christmas with us. Catskill, NY 12788. **914-434-1780.**

INNS AND LODGES
Vermont

HAWK INN & MOUNTAIN RESORT
Vermont's Ultimate Ski Destination, nestled in the beautiful Green Mountains, only minutes from Killington and Okemo. Glass-enclosed health spa, heated indoor pool, fine dining, and complimentary transportation to the slopes. **1-800-451-4109 or 1-802-672-3811.**

RESORT
New York

Jeronimo's—Come to our cozy mountain-top Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 pp. 3 superb meals incl. Walker Valley, NY **914-733-5652** VI/MC

VILLAS

VILLA/CONDO/APTS
Worldwide

Overseas Connection—Designing vacations for sophisticated travelers: Caribbean and Hawaiian villas & Alps ski chalets (we arrange tickets). Also, exclusive European villas (Italy, France, etc.) for upcoming vacations. **212-769-1170.**

VILLA/CONDO/APTS
New England

Sugarbush, VT—Cozy 2-bedroom house on access road. Half mile to base, sleeps 7. Fireplace, all appliances. $750/week, $500/weekend. Owner at 203-222-9142

VILLA/CONDO/APTS
Rockies & The West

Designer-Renovated House—Pool, jacuzzi, vaulted ceilings, Euro style kitch. w/skylight. Scottsdale, AZ. 212-873-3295.

VILLA/CONDO/APTS
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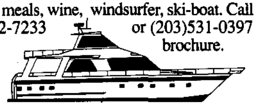

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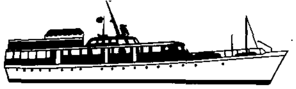

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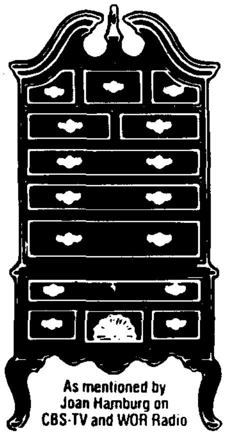
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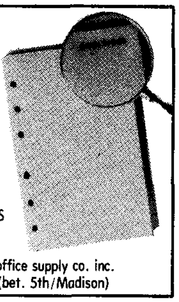

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Cardiologist And Entrepreneur—43, male, considered very handsome, 5'9", divorced, incurably romantic, playful, cosmopolitan, interested in everything and anything that stimulates the senses and intellect. Accustomed to the finer things in life, desires an exceptionally beautiful woman of substance, integrity and accomplishmant, to age 35, over 5'4", of Christian tradition, who's ready for the relationship of her life. A substantial note, photo, phone and address an absolute must for reply. NYM F146

Come Sailing With Me!—Wealthy Jewish entrepreneur, 34, 5'10", very handsome, has sold his business and wants to play, travel and grow with one special partner for life. We are both athletic, smart, caring, passionate and ready for love. Romance and fun in the sun sounds right to me. How about you?! Photo. NYM F177

Paint The Town—Slim and stunning Manhattan woman, very young 42, executive, with independent spirit and joie de vivre, seeks comparable man, 40-50, with warmth and wit. For blue skies, yellow roses, crimson sunsets and pink beaches. I'm awaiting your self-portrait! NYM F154

Beautiful, Tall, Athletic—Seven Sisters grad, investment counselor in Greenwich. Serious tennis player, skier, folk guitarist and singer, 34 and slim. Ethnically Christian. Looking for companionship and a long-term relationship with an intelligent, successful, athletic man, 32-45. Photo/note/phone. NYM F075

Good-Looking, Sensitive, Successful—Divorced Jewish businessman, a trim 5'6" and 50 - enjoys tennis, biking in the park, fine dining and the arts - who doesn't have to prove anything anymore, wants someone sensuous and sophisticated, petite, sexy and fun-loving, mid 30's-mid 40's, to make life complete. Phone/photo/note. NYM F097

Chemistry For Two—Leading to biology forever. Sought by a considerate, confident, caring, classy cuddler, handsome (really) male, very successful, 30's, Jewish, trim, funny. Would love to meet an intelligent, beautiful, affectionate woman, slim, 33 or less, with true sense of values, class, wit. No reply without photo. NYM Y623

What's It All About?—Myself and a woman lingering together at breakfast, living in country/suburban home - long weekends at our country cotttage, friends and family, caring for each other, going for a walk, literature, most music, x-country skiing, theater, unspoiled Caribbean isles. I'm an extraordinarily youthful man, 48, attractive, 5'11", 160, nonreligious, uninhibited. You should be not more than 43, unfettered, healthy, stable, quite attractive, slender, adventurous, empathetic. Photo appreciated. Write to: POB 616, Roseland, NJ 07068.

Read My Lips!—I'm ready for a continuing, intimate relationship with a loving, centered woman. A different man, 33, looks good, feels good, is good. Believes a personal ad can get his message across. Romance? Affection, communication, imagination, honesty: here for the taking. If you can be happy alone, we could be happy together. In time, we could create our own family, a center of love and strength. Southwest Ct. NYM L706

Attractive, Intelligent, Sensitive—And very shy woman (mid 30's), would like to correspond with creative, successful man (around same age) before we meet. Enjoys Camus, Dubuffet and Sting. Photo if you wish. NYM L685

We Won't Meet In A Singles Bar—I've got it all but for that special female. Good-looking, 6'2", brains, great career, home, yacht, travel, great personality. I want a very pretty, smart, witty young lady, 25-32, who wants to share it all. Divorced, no kids. We'll exchange photos. NYM L715

Are Men Afraid To Ask You Out?—Your beauty, brains and brilliance scares them - not me! 6'2", early 30's, very handsome, dark curls, athletic, broad range of interests, impeccable credentials, top Ivy degrees, past high-level political appointments, well-bred. Residing interchangeably in Europe and here. My businesses are major financial deals, my leisures: foreign ports of call, art, antiques, boats. Brought up loyal, compassionate, well-read, worldly, energetic. I'm ethical and open to share what you want to. Best friend and true equal may submerge herself in a generous, lasting emotional bubble bath. Are you a: strikingly beautiful, 24-34, tall, classy, well-educated, brilliant, sharp professional, courageous, discriminating, great to talk with and want to ignite an unlimited partnership and passionate intimacy with a man, provided he's in your ball park? You are fiercely loyal, comfortable with CEOs, diplomats and doormen alike. You can let go after hours, have strong principles, old family values, character, healthy desires. Come take my breath away! Photo/note/phone. NYM Y606

Pretty, Passionate Blond Professional—33, slim, vibrant, seeks sexy, successful, quality Jewish male. Photo. NYM F134

After Having Just Been Told That I'm—'Very good-looking, charming, successful, intelligent and sophisticated,' I thought I should react quickly and notify New York Magazine. I am a divorced male, age 49 years, who is indeed looking to meet that special gal, who is very beautiful, with all the right qualities, who must be slim and stylish and well-manicured as I am. I weigh 160 lbs, 5'10" tall. Photo a must. NYM L687

Tall, Handsome, Successful—Magazine photographer, 42 years old, soft spoken and kind seeks beautiful, curvy, successful woman in her 30's. Must be witty, energetic, sexy and fun. Please send a photo and note. NYM F141

Loving, Slim, Worldly NYC Woman—Of verve, savoir-faire, has Hamptons hideaway with wraparound water/sky. Deeply misses 50-plus entrepreneur/professional man of education, empathy, style and a void in his life - to savor the winter, beach and each other. Toothbrush awaits. NYM L690

Satisfaction Guaranteed!—Are you dynamic, attractive and creative with a great mind and a warm heart? I am a witty, handsome 32-year-old, Ivy educated, Jewish (nonreligious), highly successful Wall Street entrepreneur, with deep blue eyes and a warm smile. I enjoy classical music (whether it's listening or playing the piano), shooting a round of golf, travel, and romantic dinners for two. Let's see if we can create something wonderful and exciting together. NYM L714

Hawaii '89 or '90—I'm going with you. I'm 35, 6'1", brown hair, brown eyes, slim athletic body, industrial professional. Been told many times I'm handsome. Born in devastating poverty, learned at an early age to use my wit, education and "I can be anything I want to be" attitude to get out. 100% self-made. Looking back I thank God daily for my success. My interests are weekends in my country home, water skiing, scuba diving, photograpy, dancing and dining. You: over 30, slim, successful and a firm believer in the statement "till death do us part". Three week Hawaiian honeymoon awaits. Photo. NYM F180

Can Look Gorgeous In Right Light—And very expensive dress. Successful, soulful, financially independent 35-year-old lady seeks single man, 32-45, with sense of humor, personal success and some interests in the arts. Any vague form of gallantry would also do nicely. Photo/note/phone. NYM L686

Everything A Girl Could Want—Jewish, sexy, 30, 6', playful, successful, in good shape, seeks 24 to 30-year-old female with fun personality, honesty and sincerity, to share romance and a lasting love. (No photo, no reply). NYM Y622

80's Lady—Designer, 41, bright, attractive, offbeat. Seeks warm, perspicacious mensch. NYM L673

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Beautiful And Down-To-Earth—38, Jewish, MBA, 5'8", thin, dark blond from Queens seeks 37-47-year-old, warm, upbeat, Jewish professional nonsmoking man. Photo appreciated. NYM L672

Single, White, Jewish—Successful executive, possesses MBA and MS, looking for pretty, petite Asian woman, seeking friendship, love and marriage. Photo necessary. NYM C969

Lovely Leggy Lady—Sensuous, warm and caring, seeks a tall and upbeat gentleman (40 plus), with a positive outlook and a good sense of humor, to share fun, frolic and future. NYM Y612

Very Pretty, Sparkling, Warm Brunette—30's, with great figure and smile and easy-going, classy manner. Loves movies, working out and quiet, romantic evenings. Looking for handsome, fit, 34-48, man with dry sense of humor who can laugh at himself. Photo with reply. NYM Y634

You May Be An Endangered Species—If you are a sensitive, caring, open, fun-loving, professional Jewish male. If so, reply to this warm, bright, attractive, 50-year-old, LI female professional who wants to help keep you from becoming extinct. NYM F147

Athletic Jewish Dentist—37, 6'1", 190, hard-working, quiet, sports-loving fan/participant. Seeks special Jewish woman, 28-36, giving yet independent, to share life, start family. Photo. NYM D224

Handsome, Successful Manhattanite—Late 40's, 5'8". Interests include: travel, theater, fine dining, sports, Hamptons home. Seeking very attractive, slender, sophisticated female - one who loves to laugh, mid to late 30's, for friendship and romance. Photo/note/phone. NYM Y614

Always Scoffed At Ads—Overachiever wanted, 55 plus. If you finally made it, except for the right lady at your side, this stunning, self-confident, elegant, upper east side beauty would like to hear from you. Let the fireworks begin. NYM Y573

Nice, Italian, 32-Year-Old Woman—Living in NYC, pretty, with a good figure, smoker. Looking for a single, nice man to share my life with. Photo a must, note and phone. NYM F110

Beautiful, Brainy, Blue-Eyed—Blue-belt, 27, Jewish. Seeking a bright, brawny, brave bachelor (28-36), to be with me. Photo/phone. NYM Y581

Tall, Two-Legged With Good Teeth—And hooves, house-broken, good in kitchen, culturally and flea market inquisitive, 37, good sense of humor - loves sailing, adores great food and world travel. Great bait seeks great catch: a very bright, two-legged, humorous, slim filly - with good teeth and shiny coat that needs brushing (the coat, not the teeth). Send recent blue-ribbon photo. NYM F126

Une Femme Sportive—Attractive, professional woman, 40. Enjoys skiing, tennis, bicycling, French. Seeks nonsmoking, humorous man for same. Photo/note. NYM F157

Male Nurse—34. "A Midsummer Night's Dream." Standing room at the opera. Sealed with a kiss. Seeks gentle woman for friendship and growth. Photo/note. NYM L610

No More Turkeys—Thanksgiving is over and very attractive, slim, playful, 39-year-old Jewish woman has had her fill of "turkeys". If you're sensitive, successful, attractive, funny, 35-47, and know how to treat a woman, let's split a wish bone. Note, phone and photo. NYM F122

Ring In The New Year Together—Very striking blond, new to NY, Jewish female, 52, looking for more than just tinsel. If you're a successful, monogamous male, 50-65, please reply. NYM Y607

Great To Be With - Are You?—Lady artist, 33, slim, sensitive, bright. Seeks Jewish, over 5'9", professional man, 32-42, with wit, zeal and class. Drug-free nonsmoker. Note/photo helpful. NYM F143

Seeking Urban Cowboy—Strikingly beautiful, rich Jersey girl, very young 40, seeks man who loves country, stars, moon and children. I like music, roller skating, dancing, laughter and silliness, business, romance, Nashville, California, Montreal, Key West and anywhere new in between. I am 5'5", 125, blond hair, yellow cat eyes, high cheekbones and a strong, very feminine body. Please have a sense of humor, be considerate, generous, adventurous, honest and wide-eyed to the world. You love your work and are successful at it, but have the wisdom to know that money without love is like a garden without flowers. Be 5'11" and above, 27-40, in strong physical and emotional shape with blue or hazel eyes. Please love the earth and not be afraid of getting messy. Smoker preferred. Photo a must, will exchange. Phone and brief bio please. NYM Y624

Recently Returned From Nepal—Vibrant redhead, adventuresome, emotionally and spiritually sensitive, seeking tall, imaginative, tender, mystical, athletic pragmatist, 40-55. Photo. NYM D242

Beautiful Women Can Be Lonely Too—Brunette, 5'5", 42, very warm, good-natured, successful in business world, looking for a man with the same qualities, 38-50, for sincere relationship. NYM Y555

Bright, Pretty—Jewish woman, 31, 5'4", slim, seeks bright, successful, caring Jewish man in his 30's. Photo. NYM D243

Passionate Downhill Skier—White male, 31, 5'7", slim, athletic, seeks white female, 24-33, nonsmoker who loves to ski. Phone/note describing location and skiing ability. NYM F135

Class Plus Apple Pie—Attractive, slim, educated Jewish female, 49, seeks intelligent male for best friend. NYM Y608

Warm, Attractive, Vibrant—Jewish female executive in late 40's. Enjoys skiing, film, biking, wine and lobsters. Values sincerity, laughter and capacity for introspection. Seeks sensitive, self-aware and self-assured, down-to-earth male, 45-60. Photo appreciated. NYM D238

Life Is Too Short—35, handsome, sensitive nonsmoker, seeks woman willing to take a chance. Friend, lover or much more? Photo/bio/phone. NYM D241

Widows Are Better—Looking for a good relationship again. I'm 5'7", 47, attractive, elegant, green-eyed, brunette Jewess, warm, artistic with joie de vivre, and the mother of two teenagers. I'm financially secure and enjoy a lovely life style in my NY penthouse and my CT home. Seeking male counterpart, 45-65. NYM F144

No Dumb Blond—But the rest fits. Gorgeous green-eyed lady, 33, Jewish, bright, warm and witty. Seeks handsome, successful man, with brains, charm and sense of humor for hugs, kisses and happy ending. Photo/note. NYM Y580

East Side Lady—Seeks sensitive, country gent, 45-55. I'm beautiful and bright, love golf, tennis, art and want a soul mate ready for a loving commitment. Note/phone. NYM L677

You'll Love—My beautiful eyes and face, soft manner and slim 5'4" figure. My creative, adventurous and artistic spirit will add zest to your life. I'll be attracted to you if you're a slim, successful, substantial male with sensitivity, 55-65, who loves culture, music and movies, sports, nonsmoking and laughter. We can't meet without a note, so hurry. NYM L670

Engaging Architect—39, in quest of brainy, bookish gentleman whose serious offerings would equal and enrich her own professional and musical ones, balance her wit and tenderness, and complement a slim natural beauty. NYM Y557

All Work, No Play—Isn't enough for warm, tall, handsome Jewish attorney, 29. Seeks bright, slim, attractive Jewish female for lasting relationship. Photo. NYM Y619

Laughter I'm After—And falling this fall for a caring, sharing, sometimes daring, fit man, 38-48, who's very successful and ready to cherish this sexy, svelte, artistic, teasable, squeezable, green-eyed Manhattan copywriter. Notable note, please. NYM Y617

Park Slope Professional—Tall, pretty brunette, 31, with varied interests, seeks Christian man, 6' or over, nonsmoker, successful, for marriage and children. NYM L695

First And Only Ad—Professional, athletic, handsome Christian male, 27, 180 lbs, 6', seeks a female of similar qualities for dance, romance and more. Photo/phone/note. NYM L679

A Kinder, Gentler Attorney—29, Jewish, occasionally funny, athletic, handsome (honestly). (Such a deal!) Seeks to share happy ending with sexy menschette. Bio/photo much appreciated. NYM D240

Asian Lady, 18-24, Sought By Prince—For travel, dates, companionship and future. Photo, please. NYM C847

Be My Chanukah Present!—Strikingly attractive, statuesque corporate female, 31, 5'8", enjoys the arts, fine dining, travel and romance. Seeks nonsmoking male counterpart to start the year off right. Photo, please. NYM Y620

Creative, Romantic Man Wanted—By Jewish woman of same. We're bright, honest and hoping to find each other. I'm 34, attractive, enjoy visual arts, rock 'n' roll and much more. NYM F119

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Starting Over At 40—Attractive attorney/mother, Jewish, nonsmoker, life-long Manhattanite with joie de vivre and diversified interests including theater, arts, travel, nature, photography, fine dining, seeks educated, dynamic, witty, successful, *warm and sensitive man*, 38-52, *not* afraid of commitment. Photo a must. NYM F136

Vital, Literate, Attractive Woman—49, wants gracious, caring man with sense of humor, 50's, interested in the arts, the outdoors and a loving relationship. Note/phone. NYM F153

An Uncommon Bond—You're a beautiful, bright, very athletic lady, 26-37, with a goofy sense of humor and an uncommon passion: auto racing. I'm a handsome, thoughtful, successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This is gonna be fun! Letter/photo/phone. NYM Y500

Woman, 20's, Desired By Executive—For travel, friendship and possible relationship. Photo/phone. NYM C629

Jewish MD With Singlitis—35, 5'10", charming man with an offbeat sense of humor and many interests - seeking a cure from a witty, educated, incorrigible Jewish woman, 25-35. Creative reply and photo appreciated. NYM L644

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Very Pretty Woman—Dark-haired, green eyed RN, 5'4", 34, Jewish. Seeks attractive, successful white male, 32-44, who enjoys laughter, positive thinking and all New York has to offer. Note/photo. NYM Y583

Business Executive—Successful, sophisticated. Seeks attentive, bright, caring, slender and single female in her 40's. Nonsmoker. Recent photo. NYM F170

I Wish To Bring Love—And happiness into the life of a fine, caring, intelligent gentleman, 55-65. I am a Jewish widow in my mid 50's, 5'3", slim, dark hair, really pretty, likes to laugh and enjoy. I am independent, with feelings and a heart running over with the need to love and be loved. I hope you are looking for me. Let's dream a possible dream and turn it into a reality. Find me. Please, photo/note. NYM F117

Beautiful Blond—Publishing exec, very youthful 30's, sexy, slim, spirited. Lots of heart, soul and spunk. Part traditionalist, part iconoclast. Looking for dynamic, caring, attractive man, 35-49, who has a zest for living, thrives on commitment and sees life as a challenge. I'm Jewish, previously married, with a son away at school. Note/photo/phone. NYM Y611

Playful But Serious—Warm, attractive Jewish female MD, 33; interested in playing and listening to music, biking, dancing and reading; looking for a bright kind-hearted guy with whom to share the good life. NYM L680

Petite, Vivacious—38-year-old Jewish lady who enjoys the outdoors, new adventures, theater and music, seeks secure, sensitive, spirited Jewish man over 40. Send photo/phone/handwritten bio. NYM L596

Soft, Feminine Yet Independent—Professional woman, 38, alive in spirit, pretty, raven-haired, slim and curvaceous. Seeking responsible, assertive, caring man, 40-50, masculine in looks and character, who, like myself, works hard yet seeks to enjoy life with someone special. Photo, please. NYM F050

Caring, Sensitive, Romantic Guy—40, young-looking, NJ Christian professional, seeks responsive lady who is able to share her feelings. Photo/phone. NYM Y630

This Eternal Female Optimist—Pretty, bright, outgoing, Jewish, 37, 5'8", believes that a special guy, 40 plus, seeking a special gal to share good times does exist! Care to prove it? Note/photo. NYM Y597

Musical Beauty—Successful professional, Jewish, 38, 5'8" and slender, loves museums, gypsy fiddlers, biking and a great creme caramel. Seeks an intelligent, spirited and caring, marriage-minded man, 35-48. Note/photo/phone. NYM L678

Exceptionally Pretty, Smart—Slim woman seeking warm, bright, balanced male, 5'8"-6', 35-45, who has already experienced marriage and children. Beard, dark looks a plus. Note/photo/phone. NYM F123

Tall, Trim, Together MD—33, Ferrari, NY/Vegas, seeks long, lean, low-key beauty for great times. Photo. NYM D239

Warm, Caring, Adventuresome—Jewish professional woman: 41, optimistic, aware single parent with a good sense of humor. I love the city, music, dancing, world travel, the great outdoors, close friendships and intimacy. Seeking a man who is intelligent, sensitive, warm, hard-working, slightly offbeat and still idealistic, to share the best that's yet to come. NYM L682

Sincere, Successful Jewish Male—Nonreligious, 34, tall, slim, good-looking, many interests. Seeks sincere, gentle, pretty lady, slim, under 35, for solid relationship. Photo, please. NYM D244

Charming, Single, Slim, Pretty—Lady MD seeks caring, handsome, Jewish professional male, 30-38, for serious relationship. Note/photo/phone. NYM F158

A Kinder, Gentler Man—36, 6', Jewish, with looks and charisma, slim and solvent, seeks accessible beauty, 20-32. Photo, please. NYM F156

Understated Elegance—And a bit of a tomboy, too! Pretty, accomplished, considerate woman who is also cultured, refined, energetic, thin, athletic, amusing, creative and so much more. Looking for tall, young 45-50-year-old, successful gentleman with similar attributes. Integrity and high ideals essential. Note/photo/phone number, please. NYM Y627

Very Pretty, Sincere—Stable female - enjoys music, fine dining, travel, high-spiritedness. Seeks superior yet down-to-earth male, 29-35, wanting an enduring romance. Photo/note. NYM L653

Sharing, Caring, Commitment Offered—And sought by pretty, warm, analytic therapist with tall, lively, successful Jewish man, young 50's. Manhattan preferred, photo appreciated. NYM L683

Champagne, A Roaring Fire—All I need is you: a warm, smart, successful, secure, tall handsome man, with insight and humor, who is caring, communicative, fun and ready for a commitment to a very special Jewish woman, 37. NYM L684

Sensitive, Rugged, Ostensibly Normal—Perceptive Jewish man, 34 years old, entrepreneur, active, fit, culturally inquisitive, great sense of humor, seeks open-eyed, very bright, thin Jewish woman. Photo a must. NYM D245

How To Stay Warm This Winter—Bright, attractive, fun-loving Jewish female of myriad interests, 35, seeks witty, confident, handsome professional to take the chill out of January and have more than a seasonal romance. NYM F161

Attractive And Elegant Female MD—Young 50, 5'6", successful, accustomed to the finest, loves music, opera, arts, travel. Seeks cultured, educated, established man - same interests. Photo. NYM D248

Okay! I'm Ready—Pretty, successful, blond Jewish woman, 30, who likes to laugh and enjoys travel, quiet times and fun times, seeks Jewish man, 30-35, for fun and romance. Note/phone. NYM L666

Entrepreneur Seeks—Travel companion and best friend. Handsome, strong and considerate, 48-year-young businessman, who has the best this world offers, seeks a beautiful, fun-loving, woman, 27-35, to share friendship and travel. Photo/letter/phone a must for reply. NYM F160

Home Movie Star Looks—Funny, laid-back and, duh, bright male, 28, seeks funky female for romance. NYM F166

Are You A Beautiful, Educated—Mature, adventurous woman in your early 20's? I am a tall, blue-eyed, friendly professional in my 40's, looking for an exciting, deeply romantic relationship. NYM L667

Exceptional Man Sought—Ideally one who is confident, successful, charismatic, handsome and seeking emotional intimacy. I'm a stunning, 5'8", 27, trader, who is European-born, well-traveled, sophisticated, with a taste for adventure but ready for commitment. Note/photo. NYM Y609

Attractive Lady—36, 5'1", loves skiing, films, long walks, good conversation/friends. Seeks attractive, caring, open-minded man, 35-45. Photo. NYM F140

Breathtaking And Brainy—Social psychologist, divorced Jewish woman, 30's, looking for broad-shouldered and brilliant Jewish guy with marriage in mind. Should be settled in career but still stimulated and stimulating. Prefer card-carrying liberal nonsmoker who loves animals and kids, to share the bliss. NYM L688

Pretty, Classy, Dynamic—Seeks upbeat, established man, 46-55. NYM L656

You're All I Want For Christmas—If you're over 6'2", under 55, unpretentious, honest, intelligent, romantic and a little old-fashioned. You'll receive, inside the pretty gift-wrap, a tall midwestern sweetheart, 38, ready to make your New Year's dreams come true. NYM F130

L Words: Lively Lady Linguist—Loving tennis, travel, movies, laughter and all sports seeks warm, smart, tall, fit 35-45ish guy with secret to good mixed doubles and a good egg cream. NYM F124

Most Ads Sound Alike:—Perfect people in search of perfect people. I, 39, Manhattanite, seek a man under 50, with depth of character, to share common values, and find each other special. Reply and let's explore. NYM L654

Black Female—TV/radio producer seeks romantic, kind gentleman, tall, slim, successful, elegant (37-50), to share NYC, the arts, travel, winter and more. Nonsmoker. Race not important. Note/phone. POB 20465, Columbus Circle Sta, NYC 10023.

Fatal Attraction?—Fiery, blue-eyed redhead, needs wimpy, dull, insecure, homely, dispassionate male for smothering relationship. No tennis, culture or class - specifically, no one sincere, humorous or supporting. Note/photo. (But seriously...if 40 plus...). NYM F127

Quiet Walks In The Country...?—Buy a dog! Male Manhattan Wasp, 40's, desires slim, attractive, energetic woman, 30's, for sharing life's adventures. Send original note/photo. NYM Y610

Very Sweet, Warm, Affectionate—31, petite, attractive Oriental lady, seeks white male, 30-36, nonsmoker, sincere, attractive, who loves family life and children. Photo appreciated. NYM Y601

Successful, Handsome Physician—37, 6', sincere, compassionate, kind, never married, with busy practice. I have many varied interests. Seek warm, attractive, intelligent female, 22-35, with a good sense of humor. Photo appreciated. NYM Y600

Successful Oriental Male—Seeks intelligent, attractive, thoughtful and caring woman, 21-30, with a sense of humor. Send photo/phone/handwritten bio. NYM L659

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Creative CEO—Trim beard, attractive, assertive, young 58, warm mensch seeks successful, independent, petite, slim, earthy, 45-55 beauty. Photo swap a must. NYM L671

Lost: One Glass Slipper—By a gorgeous, blue-eyed, long-haired Jewish woman (5'3", 108 lbs). Please return with photo/phone if you're very handsome, fit, bright, 29-39, and share my love for fun, romance, sports, NYC and rock 'n' roll. Reward: living happily ever after. NYM L689

Final Jeopardy—The answer is: a successful, attractive male attorney, Jewish (sort of), fun-loving, athletic, 30, 6', 185. The question: are you a discerning woman, an active beauty with brains, 22-32, looking for the answer. If so, send note/photo/phone. NYM Y604

Now Available—For sincere relationship. Tall, blue-eyed brunette, seeks warm, compassionate man, 32 plus. To share the arts - like Monet, ballet and baseball, and outdoors by hiking, x-country skiing. Photo, note please. NYM Y602

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Financial exec, 33, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM L661

Creative, Artistic Lady—Jewish (truly lovely), 5'6", 50ish, brunette, 135 lbs, wants to ignite a new and beautiful life together with that special man. NYM L663

Communicative Nice Guy—Who's open, sensitive, giving, protective but not confining, gentle, Jewish, very attractive, looking younger than my 43, 5'9", slim, businessman. You are a young woman in her 30's, who's affectionate, bright, pretty, thin and wanting a loving relationship with down-to-earth values. Please send photo with your note/phone. NYM Y603

Handsome Business Exec—41, warm, sincere, nonsmoking Jewish gentleman. Enjoys movies, theater, tennis and more. Seeking real lady to share the future. Looking forward to your note/phone/photo. NYM F132

Southern Wasp Male—41, slim, blond, blue-eyed, seeks travel mate, soul mate, life mate. Lady, 30-39, slim, pretty, poised and at ease in blue jeans or formal gown. Ready for friendship, love, commitment and marriage. Photo/note/phone. POB 269, Elizabeth, NJ 07207.

Attractive Jewish Male Doctor—33, 5'10", 175 lbs, warm, caring, sincere and athletic, seeks a special Jewish woman, 24-32, to share the best of what life has to offer, be it in the city, the country, the beach or the ski slopes. Note/photo. NYM L657

Professional Man, 45—Truly seeking a lasting relationship with a woman. Mets fan with varied interests. Brooklyn post mark a plus. NYM L696

A True Class Act—A very attractive, sensuous, successful, intelligent, 39-year-old lady with warmth, sensitivity and a great sense of humor. You are an attractive, late 30's-late 40's, successful man with a strong character, high values, fun-loving and ready to meet one terrific lady. Phone/note and photo appreciated. NYM Y629

Merry Widow Seeks—50-65-year-old, educated Jewish male with young ideas, to trip the life fantastic. Note/phone. NYM L701

Fabulous Blond—Lovely, sweet, bright, classy, sexy, stunning Jewish blond, seeks sophisticated, caring, handsome, passionate, successful, dynamic Jewish man, 28-38, who likes to have fun and wants to give his love and share his life with a lady of great warmth and beauty. Note/phone/photo a must. NYM L692

Ex-Beatnik Seeks Ex-Hippie—*Semi-domesticated, bearded, 5'10", Hamptons* MD (travel/jazz/food/cigarette lover) seeks woman, 30 plus, trim kindred spirit. NYM D246

Still Turning Heads At 50—Sensitive, sophisticated, sensual and successful Asian woman, seeks tall, fit man, 40-48, with similar qualities. Note/photo a must. NYM L691

Frequent Flier Seeks Seatmate—If you're an engaging, well-educated, classy and highly successful man, 40-55, over 5'10", and would like to travel to exotic ports like Hong Kong, Papeete, and my living room, then fasten your seatbelt and let's take off. I'm a sophisticated, sexy, smart, lively professional, 41, looking for a serious relationship with a sane, sensitive, secure mensch who likes all the finest things in life (like flying first class), and has the money to pay for them, but who also knows that the ones that really count are free. With luck, maybe we can set the nonsmoking section on fire. NYM F163.

Diamond Of A Man—Warm, witty, wise baseball writer, 34, tired of singles, yearns for double-play partner of lifetime - bright, stable, shapely, verbal, nonsmoker, 25-35, who will share my passions for Mets, Woody, Carly, cats, cold noodles, warm nights and make my house a homer. Note/photo. NYM L693

Ingredients For A Good Relationship:—Humor, honor, sharing and a curiosity about life. That's what I'm looking for. If you feel the same and would like to meet a pretty 34-year-old who's smart, fun-loving and down-to-earth, write. Photo/phone. NYM L702

Warm, Fun, Attractive—Jewish professional female, 27, and more...seeks high quality male with top quality standards. The next step is up to you. Please send note/photo. NYM L694

Charming, Attractive, Easygoing—Athletic, 30, 5'9", Jewish male, Wall Street executive. Seeks attractive, thoughtful, caring woman with a sense of humor, for serious relationship. Note/phone, photo preferred. NYM F165

Widow In Fifties—Very pretty, college graduate, seeks older man. NYM Y633

Co-Pilot Needed—Pilot businessman, 45, 6'1", 195, looking for the right co-pilot. If you're not afraid to fly, attractive, trim, between 25-38, and looking for a long-term relationship, send a recent photo/note/phone. NYM Y631

Quality Endures—Single white male, 42, good-looking, intelligent, sports-minded professional, wishes to meet bright, charming Asian female for lasting relationship. Photo/phone. NYM F169

Attractive Italian-American Female—33, petite and well-educated, with one child. Seeks well-educated, divorced male professional, ages 33-40, with children. I'm looking for a permanent relationship. Phone/photo with your reply. NYM Y632

Funny, Pretty, Playful—Smart exec, 30, enjoys athletics, good talk, exotic food/travel, seeks nice-looking, Christian, original kind of guy. Note/photo, please. POB 1087, NYC 10028.

A Friend You Can Hug!—This 5'4", 130 lbs, 40ish attorney with dark hair and blue eyes prefers not to argue unless she can bill for it. Seeks friendly romance for toast*ing marshmallows and dancing the night* away. Note/photo/phone. NYM L698

Attractive Health Professional—39, female from North NJ seeks friendship and romance, sense of humor and wit in an intelligent, good-looking, conscientious male, over 5'8", 37-49. I like kids, pets, sports, dining, plays, people, family and maybe you. Honesty a must. NYM L699

The Eyes Have It—Hazel/green-eyed Jewish female, seeks "eye-dentical", healthy Jewish male, 40ish. NYM Y635

Unusually—Curious, intelligent, well-off and fun gentleman, seeks unique female to explore life's meaningful moments with. I have many interests and seek someone equally curious and eclectic. Prefer age 30-42. Photo, please. NYM Y639

Roses And Candlelight—Being treated like a lady. Fun-loving, athletic Wall Streeter, 31, 5'7", with Irish good looks, seeks sensuous, petite female, 23-28, with Christian values. NYM L703

Box At The Opera—Successful Westchester businessman, 40, 5'9", seeks attractive woman to take to the opera, theater and to have a lasting relationship with. I also like travel, skiing and champagne. Photo, please. NYM Y637

Pretty, Successful Businesswoman—5'4", creative (enjoys the outdoors/the arts) seeks handsome, successful man, 40-55, with humor. Photo. NYM F171

Jewish Male—47, attractive, affectionate, good guy, non-millionaire. Looking for a cute, sweet lady to share a non-competitive relationship. Photo a must. NYM L704

Sophisticated Gambler Sought—By creative, exciting, attractive, stylish, even brilliant, 30-year-old woman producer with many passions. You're a well-educated, ultra-successful man with a passion for taking risks! Note/phone/photo. NYM Y626

Romantic And Greek—33. I'm warm, sensitive and love the finer things in life. Would like to meet a woman of warmth, energy, strength and style, with good old traditional values, to share life's champagnes with. Phone/photo/note. NYM L707

Pregnant Attorney—32, 5'8", sophisticated, attractive, who's changed mind about single parenthood. Loves arts, books, nature. Seeks well-adjusted male counterpart ready to accept happiness. Photo appreciated. NYM Y640

Out Sitting For Next Season—Avid Jewish sailor, seeking intelligent, warm, interested (experience not necessary), caring mate to wile away winter with, long talks, good food, theater and music 'til spring when we can sail on my sloop into the sunset. If you're ready to share yourself with a bright, bearded, successful exec, late 40's captain - then send note/phone/photo to: NYM Y641

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM L708

I Love Sports—Successful female, 30, 5'6", slim, attractive, avid sports fan - seeks tall, handsome Jewish male, 28-35, nonsmoker, bright, sincere, who loves to laugh. Note/phone/photo a must. NYM Y642

Attractive Queens Widow—Warm, feminine, caring, secure and compassionate, seeks high caliber, healthy Jewish gentleman, 56-65. Traditional values. NYM F173

Nice Italian Girl I'm Not—If you want a sincere relationship with someone spunky, sexy, sane, sophisticated, write this good-looking, midtown woman. Be bright, witty, professional, attractive, 39-52. P.S. I can cook too. NYM L709

Marriage Would Be Nice—But I'd prefer a date for New Year's. Attractive, 39, Jewish female, seeks Jewish man to share life's adventures. Photo/note. NYM Y643

Finally Got Up The Nerve—Special guy, 36, Jewish, very attractive, extremely successful, fun-loving, sensitive, romantic and cares about people. Seeking female, 28-36, who enjoys life, is very attractive, sincere, independent but likes to be treated like a lady. Photo/note/phone. NYM Y644

Offer You Shouldn't Refuse—Handsome, successful lawyer, Jewish, 42, 6'1", never married, plays golf around the world, swims and enjoys the arts, looking for low-key, refined beauty, 28-35, who loves to laugh. Bio/photo appreciated. NYM L711

Sensitive, Bright, Charming—Attractive Jewish entrepreneur, 40's, divorced, no hang-ups. Successful career yields much free time for travel, enjoying the best of NYC and developing a relationship. I seek a woman, 32-42, who is intelligent, charming and very attractive, able to dazzle the sophisticated. Nonsmoker. Please send a current photo and note. NYM L710

Fabulous Jewish Lady—Finally wants family with a great guy, 40-50. Photo appreciated. NYM F174

Handsome, Successful—And very young-looking 44-year-old businessman is looking for something special. Seeking an extremely good-looking and very fit young lady, 20-32, who is in touch with her feelings, who might enjoy being spoiled, enjoys traveling. Photo given preferential treatment and will return upon request. NYM F175

Sensitive, Educated—Jewish male, seeks attractive Jewish female, 22-35, under 5'3", less than 110 lbs, blond, LI resident preferred. POB 397, Island Park, NY 11558.

Less Hype, More Heart—Attractive, creative Jewish male, 35, 5'7", seeks female for best friend, lover and future partner in watching the kids grow up. Share along the way in affection, fun, honesty and passion. NYM Y646

Chapter Two—Waiting to be written by this 37-year-old professional, Jewish, widowed mother of one. Seeking main character, male, 37-45, with passion and wit, for undefinable relationship. Photo/phone essential. NYM Y647

Seeking Good-Looking—Caring woman, 35-45. I'm a bright, attractive, professional male, divorced, 54. Photo. NYM Y648

Since Time Goes So Fast—Here's hoping that this ad is my first and last. Very good-looking, green-eyed brunette, 32, Manhattanite, whose interests are in real-estate, photography, etc. Seeks very handsome man with great personality, sincere and honest, for meaningful relationship. Photo. Guaranteed response. NYM F181.

Very Handsome Guy—6', 170, 49, seeks nonsmoking, slender, secure gal, any race. Photo/phone. POB 619, NYC, 10029

Fort Lee Area—Pretty, size 8, Irish/Jewish (converted), clinical MSW, outgoing, 29, strong family background, open to growth, not rigid, enjoys conversation, travel, healthy lifestyle. Seeking secure, happy, marriage-minded professional male. Photo/note for reply. NYM Y650

Handsome, Romantic Executive—Emotionally and financially secure, sensitive and giving, in search of a beautiful lady, 28-38, with character and presence, slim and sensuous, who believes in a loving and sharing relationship. Note, phone and photo, please. NYM F182

Combination And Communication—Are important in a relationship. Skiing, fine dining, holding someone in front of a fire, walking on a beach, or watching the snow fall - if any or all of the above interest you, then you and I should communicate. You are a woman, 30-45, slender and shapely. I am a male entrepreneurial doctor, 5'9". Phone/photo. NYM F183

A La Carte, Petite Italian, 31—Would like to meet a polished gentleman, 31-41, somewhere between a 'yo Vinnie' to an 'oh Johathan' type, to share some versatile time with. Please no ties or kids. Send note/phone/photo to: POB 103, Edgewater, NJ 07020.

70 Is Heavenly—Retired, active widow, seeks same in educated, caring gentleman who likes tennis, beach. NYM Y651

You Stand Out In A Crowd—So do I. I am a tall - 5'9", educated, successful, sensual, dark-eyed, dark-haired beauty. Seeking very handsome, 6' plus, 35-45, equally financially secure, cultured, kind, sincere man with a great smile. Let's turn heads together. Nonsmoker. Nonreligious. Varied interests. Note/photo. NYM L668

Soft Heart/Sharp Mind—Pretty Jewess, blond, 35, loves art, animals, European travel. Seeks funny, smart, compassionate mate, 28-48. Photo/bio. NYM L675

Be A Birthday Present—I'm early 40's, 5'9", blond, great legs, Manhattan lady. Enjoy sailing/beach/good dining/lazy weekends out of town. Looking for self-sufficient, attractive getleman with sense of humor and wanting to share for the long haul. Birthday card/pix. NYM D249

Beautiful, Warm, Athletic—Fun Jewish woman seeks lovable Jewish guy, 29-37, with muscles, mustache, mind, and menschness. Photo, please. NYM F155

Serene, Self-Confident, Snazzy Lady—(40's) seeks same sort of gentleman (age unimportant) to share life and love. Note/with phone, please. NYM F142

Male College Professor—56, seeks nonsmoking female academic, 40-49, with sense of humor. Tenure after suitable review and unanimous decision by committee of two. NYM F138

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $15.00 for NYM Box Number. Call 212-971-3155.

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Call Tikva, 212-818-9100, ext 355.

Retiring At 35—Investment banker, Harvard MBA, successful, 31. Retiring to write public policy/history, to travel, grow personally. Seeks lifetime partner to share this. She is smart, witty, honest, attractive, very successful professional. Note and photo a must. NYM L665

No Exaggerated Claims—Personable, attractive Jewish lawyer, 40, 5'5", seeks secure, caring man (kids fine) who enjoys symphonies, books, walks, quiet weekends. A thoughtful letter describing yourself means more than a flashy photo. NYM F159

Handsome, Successful Chiropractor—Jewish, romantic male, 40, in search of attractive, affectionate woman, 27-35, for marriage and children. Photo/note. POB 621, Maplewood, NJ 07040.

Sincere, LI, Jewish—White female, blond, 36, slim, 5'6", well-educated, culturally inclined, strong artistic tendencies, good-natured, seeks similar male. NYM F071

Ski Parka Wanted—Preferably worn by urban sophisticate, 40-50, to spend pleasurable times on and off the slopes with a very attractive, dynamic, upbeat professional. NYM L676

Female Legal Eagle—Looking for fine-feathered friend. Brown-eyed beauty, 5'6", with quick wit and intelligence to match, seeks articulate male, 30-40, with good looks and sensitive soul for romantic dinners, Knick games, theater and outdoor pursuits. Note/phone. Photo a plus. NYM F185

Handsome Jewish Professional—43, seeks female counterpart to love and cherish. Photo/bio/phone. NYM F139

Black, Attractive Christian Female—27, seeks Christian male, 27-35, for commitment. Note/photo please. NYM L705

I See You In My Dreams...—Tall, handsome and physically alluring. Your character is strong and heart is gentle. You're self-aware and searching...for me - an Oriental beauty, 34, involved in the holistic health field, martial arts and physical fitness. Please come out of my dreams and into my life. And please be over 30. Send letter, photo a must. NYM L662

Family Man—Hidden within trim, great-looking, tall, creative and amusing bachelor. Active man of many talents and solid ethics seeks enthusiastic woman, 28-36, to be everything for each other. Photo nice, intelligence wonderful. NYM F133

Glory Days—39, 5'10", 165 lbs, sincere, athletic, attractive, Jewish, Westchester executive who enjoys sports, movies, music, dining out and laughter, seeks slim, pretty, bright female for lasting relationship. Photo, please. NYM L669

Lady Vice President—Seemingly I have everthing: career, looks, personality - yet I'm missing a warm relationship with a male counterpart. Write if you feel the same as I do. Photo helpful. NYM L658

Shy Male—25, 6', lives home, seeks similar Jewish female. NYM L712

Construction Engineer And Manager—28, 6'3", MBA, Lebanese. Seeks an educated, sincere and slim, white female life companion. Photo. NYM F176

Classy Yet Down-To-Earth—Adorable redhead, 32, looking for a guy who can ski Snowbird or tour the Louvre and loves autumn picnics. Photo. NYM L713

Extremely Athletic Attorney—Jewish (looks Wasp), 27, blond, 5'10", really nice body. You are warm, open, honest, physically-oriented (sports, dance, workout), shapely and emotionally stable. You get many relationship opportunities but choose to be alone (as I do) until you meet your true love - no matter how long it takes. Ideally, you've built up no defenses from past hurts, love your family and would simply like to finally meet that nice-looking, normal guy who will make you feel like you've always dreamed someone out there would be able to. NYM L664

Kind, Accomplished Attorney—Seeks dark-haired Jewish beauty, 35-45, with similar values and education. Note and photo, please. NYM F167

Good-Natured Oriental Man—Late 20's, responsible, educated and financially secure. Seeks a white female who is caring and honest. NYM L697

Good-Looking Blond Woman Writer—Warm, curious, sophisticated, successful, 45 - seeks unattached man - smart, emotionally aware, equally financially secure - for fun, friendship, travel, romance. NYM F172

Loyal, Handsome, Successful—Businessman, North Jersey resident with FL home, slim, nonsmoker, college degree, 5'10", Protestant, healthy, kind, single, honest. Likes outdoors, music, dancing, downhill skiing. Seeks petite, very attractive - slim, 40 to 55-year-old, classy lady, who is compatible and happy - send photo and details. NYM Y599

I'm Searching For A Man—To laugh with, eat with, share seriousness with. Be warm, charming, intelligent. I'm attractive, intelligent, sincere, nearing 40. NYM L674

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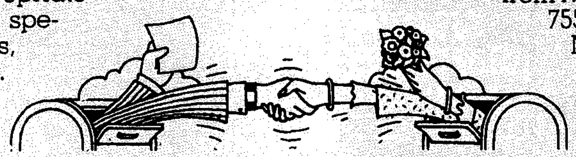
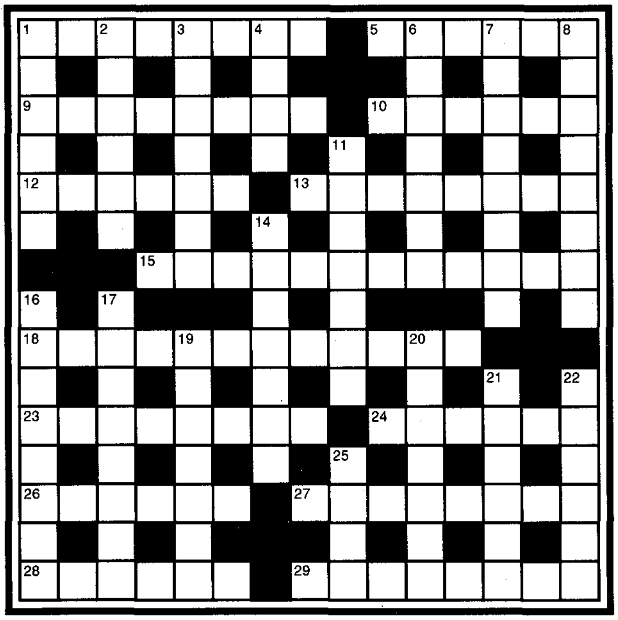


'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Musical whim. (8)
5 Influential company man. (6)
9 Crown commission. (8)
10 Tossed out ember I found in the galley. (6)
12 Oppressive influences in an immature creature, I observe. (6)
13 A Yugoslav's in big top with them? (8)
15 Root-tubercle casseroled in this kitchen container. (6-6)
18 Entertainment of a childish sort provided by sailor giving evidence. (4-2-3-3)
23 Sovereign writer slipped into lady's lingerie. (8)
24 Split yet still stick together. (6)
26 Work awaiting attention from fashionable arty circles. (2-4)
27 A bulb in the bed could be harmed by fungus. (8)
28 New line or bi-product of oranges. (6)
29 Forgiving character on journey to Canterbury. (8)



DOWN

1 If maiden turns up in bed — that's sweet. (6)
2 Something to which one may take exception? (6)
3 Beast of a vehicle I half-purchased. (7)
4 Common grub found in peat-stack. (4)
6 Gold coin tossed out by duck, from the river. (7)
7 See all by swivelling them? (8)
8 Oriental art nouveau guaranteed to be a valuable find. (8)
11 Gathers resources for a sea-trip, we hear. (7)
14 Secretive, to put a gallery in such a home? (7)
16 Heading off depression, thrusting it out. (8)
17 I have glove half torn off and damage skin to each side, from this weapon. (8)
19 Put in everything after this month. (7)
20 Had to be in debt? (7)
21 Long dress put back in the container. (6)
22 Guard is strong finisher. (6)
25 Hopper for leaf mould. (4)

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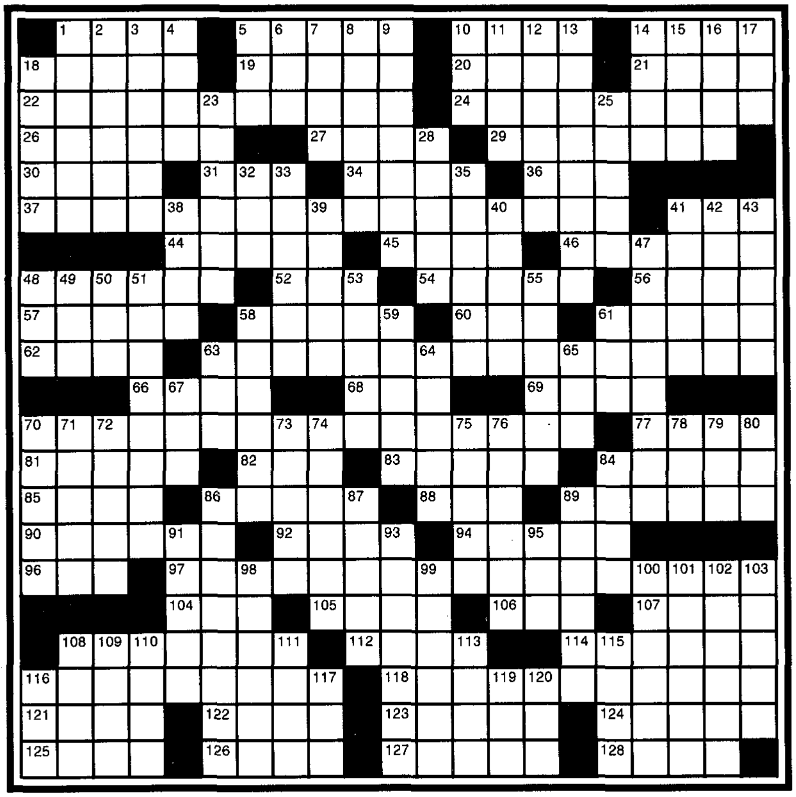
'FUELISH THINGS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Ring, as bells
5 Not —— (nobody)
10 "Oh, What —— Was Mary"
14 Partner of furious
18 Winglike
19 Type of toast
20 Hitlerite
21 Reverberate
22 Boxer with heartburn?
24 Powerful encouragement?
26 Chekhov and Dvořák
27 Celebes ox
29 Put on notice
30 Film spool
31 Cleo's snake
34 Saturday night specials
36 Compass letters
37 Why the radiator needs fixing?
41 Latin lover's word
44 Tither's fraction
45 Spanish muralist
46 —— de corps
48 Jaipur bigwigs
52 Tire mounting
54 Huguenot leader
56 Mandlikova of tennis
57 Eurasian mountains
58 Back tooth
60 Ad ——
61 Rome's river
62 Jannings or Ludwig
63 "Don't ——" (phoner's put-off?)
66 West German river
68 Motel's forerunner
69 Transaction
70 How the engine pings?
77 Operatic prince
81 Take down the sails
82 "Scots wha ——. . .": Burns
83 Openhanded blows
84 Ethan Frome's wife
85 Androcles' friend
86 Teasdale, et al.
88 WW II arena
89 Joked
90 Looked for
92 Elevator innovator
94 Biblical witch's home
96 Windup
97 How to make the royal steeds sleek?
104 Madrid Mrs.
105 Make a web
106 Singer Sumac
107 Per person
108 Changes back
112 Pizarro victim
114 Get snug
116 Fuelish chicken dish?
118 Miners' top singer?
121 Microwave, e.g.
122 Maine's tree
123 Glyceride
124 Historic region of France
125 A side of New York
126 Drink with sukiyaki
127 Baseball brothers of the '30s
128 Letter starter

DOWN

1 Sun orbiter
2 Bonnet Sunday
3 Small ring of color
4 French city, French spelling
5 Forenoon abbrs.
6 Part of a min.
7 Paella pot
8 Congo river
9 Floor plans
10 Babylonian deity
11 Hemingway's nickname
12 Colorful bush
13 Certain gridders
14 Deed of daring
15 Entr'——
16 Not barefoot
17 Male turkey
18 Gelatinous algae products
23 Prevailing practices
25 Go formal
28 Goose genus
32 Member of Cong.
33 Walk the beat
35 Saunter
38 Extreme degrees
39 Pitchman's accomplice
40 Set of values
41 "The Sheik of ——"
42 Cinema Sal
43 Hokkaido city
47 Mike Schmidt's team
48 Have regrets
49 The law's is long
50 ——-alai
51 Claiming
53 Bess's successor
55 Living quarters
58 Actress Mason
59 Tears to pieces
61 "Get thee —— nunnery"
63 Second consonant
64 Old-womanish
65 Underworld goddess
67 Pooch
70 Heartbeat
71 Bermuda product
72 Like a peacock
73 Fortune card
74 Moors
75 Gone from the plate
76 Absorbent
78 Fetch
79 Last little Indian
80 Half a diam.
84 Celsius freezing point
86 Saddle attachments
87 Basso Cesare
89 Bach
91 Old Testament book
93 Peeled
95 U.S. mil. award
98 Estonia's neighbor
99 Supposing
100 Answer an SOS
101 Between Muffet and tuffet
102 Patisserie buy
103 Author Silverstein, et al.
108 Be a vagabond
109 Squeezes out a living
110 Jacket detail
111 Go to the bottom
113 —— boy!
115 Major Hoople's cry
116 Heifer
117 Maiden-named
119 Barbie's beau
120 Apr. 15th addressee



Solutions to last week's puzzles appear on page 248.

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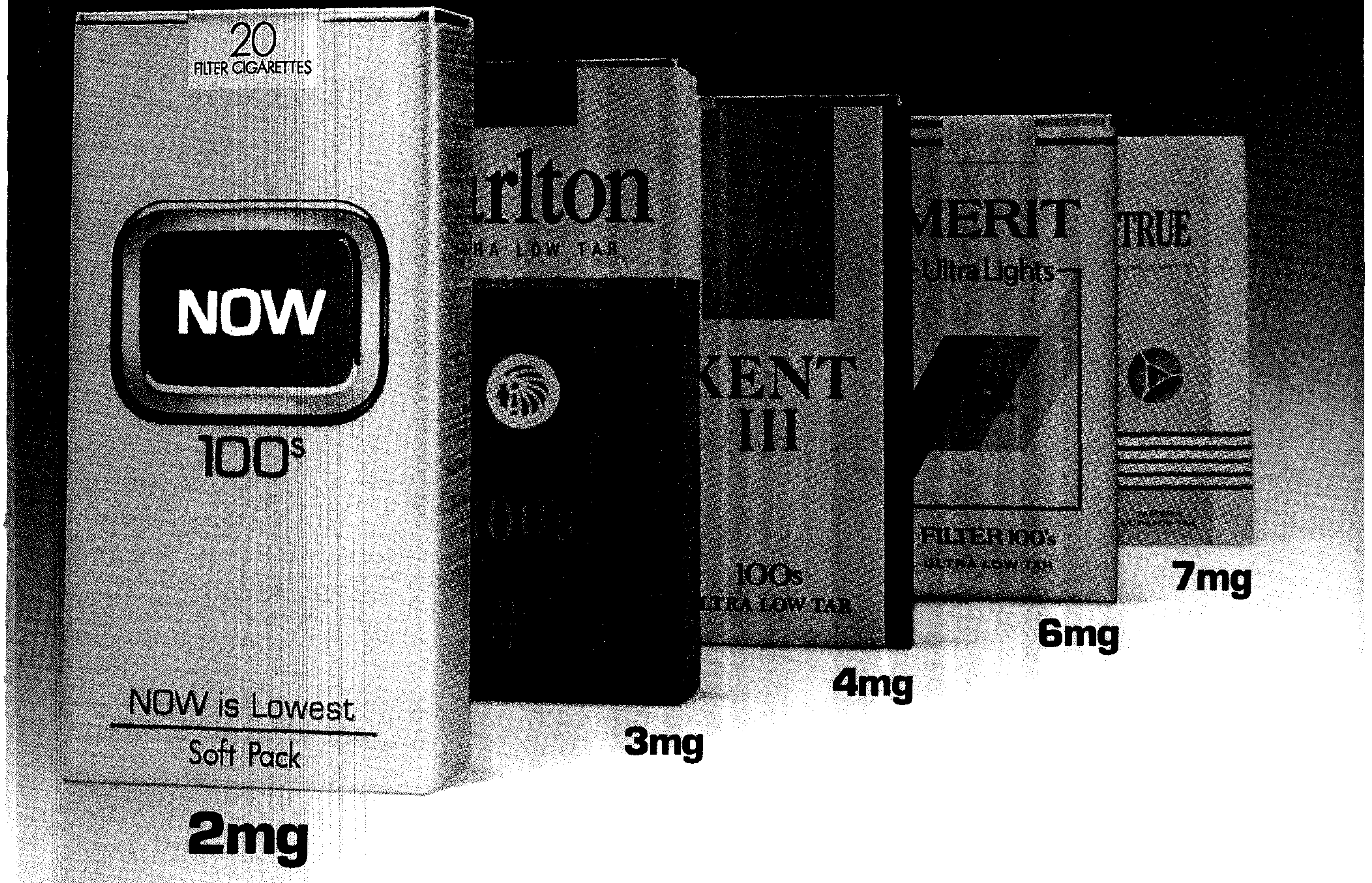
IN THE DARK ABOUT WHO'S LOWEST?


20
FILTER CIGARETTES
NOW
100s
NOW is Lowest
Soft Pack
2mg
arlton
RA LOW TAR
3mg
KENT
III
100s
LTRA LOW TAR
4mg
MERIT
Ultra Lights
FILTER 100's
ULTRA LOW TAR
6mg
TRUE
7mg

NOW IS LOWEST

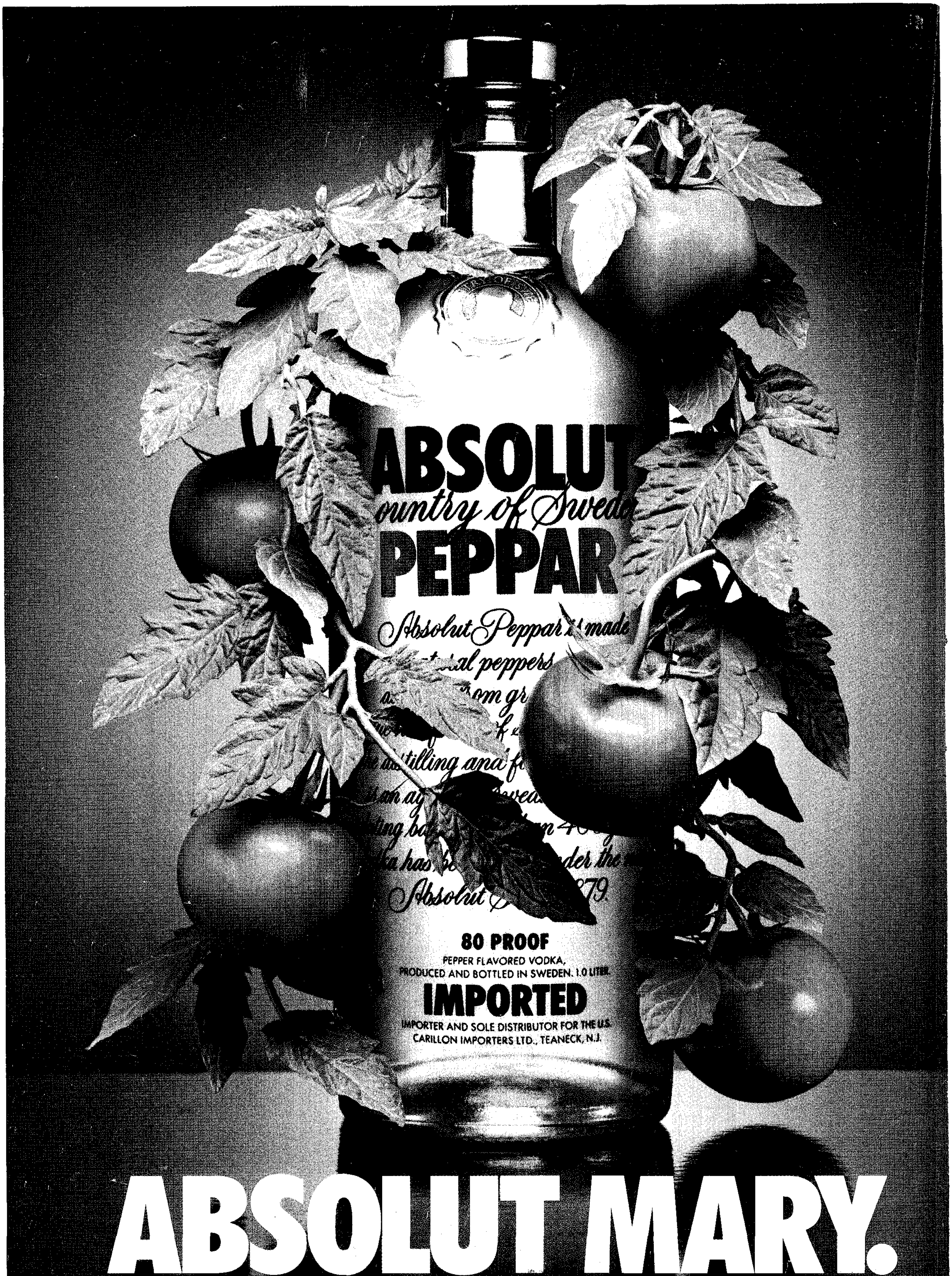
By U.S. Gov't. testing method.

Competitive tar levels reflect either the Jan. '85 FTC Report or FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

ALL BRAND STYLES ABOVE ARE 100mm.

BOX: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK FILTER, MENTHOL: 1 mg. "tar," 0.1 mg. nicotine, av. per cigarette, FTC Report JAN. '85; BOX 100's: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK 100's, FILTER: 2 mg. "tar," 0.2 mg. nicotine, SOFT PACK 100's, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette by FTC method.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